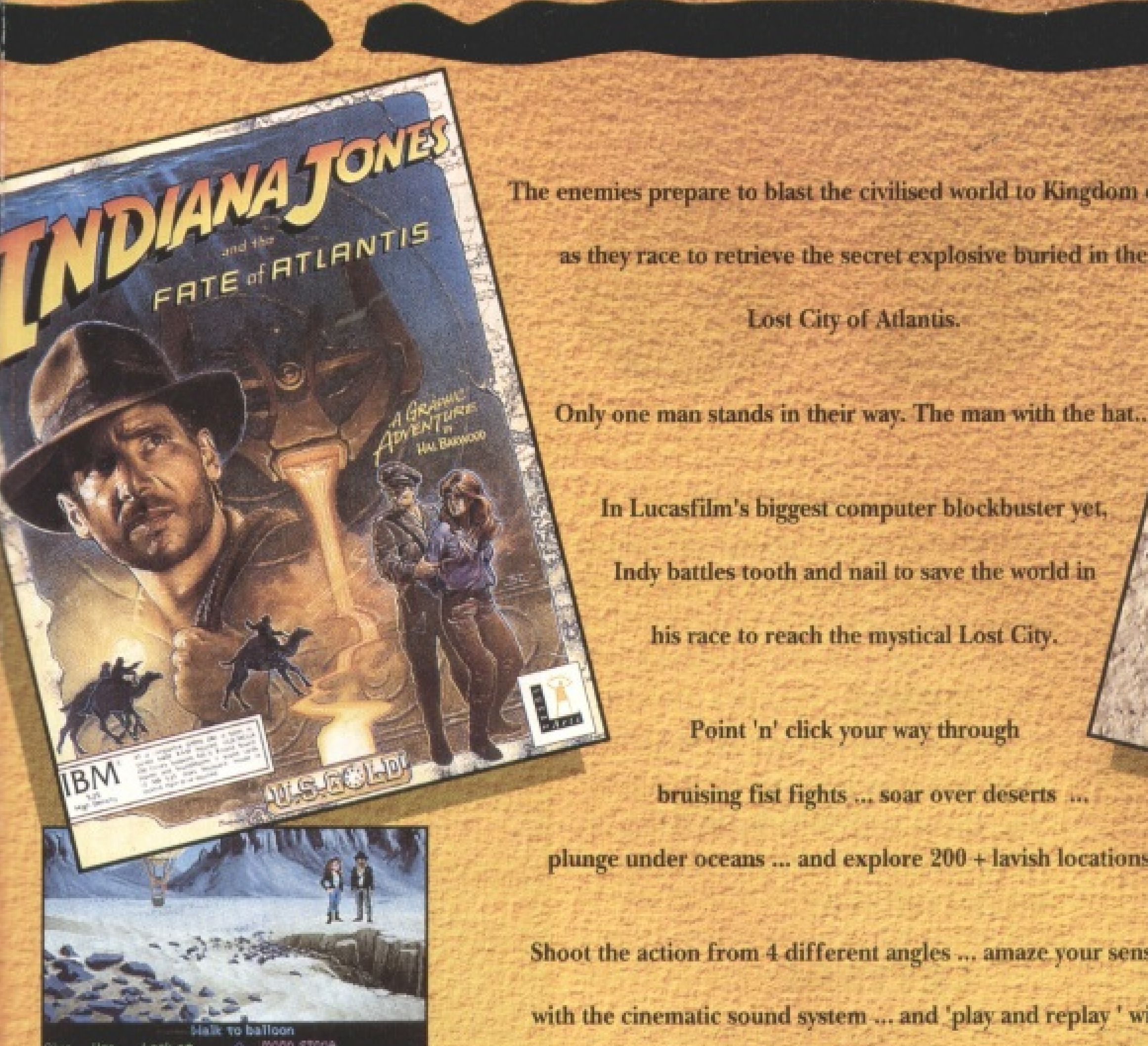

THE
BRITAIN'S BIGGEST & BEST AMIGA GAMES MAG
ONE AMIGA
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He's lean, green and on your screen! FIRST review inside!
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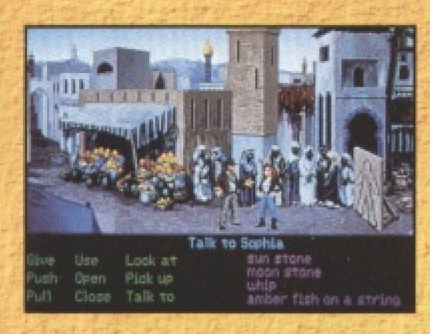
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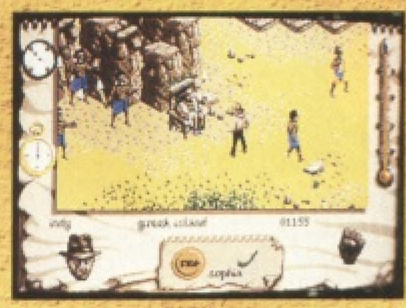


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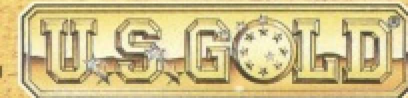
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Screen shots are only intended to be illustrative of the gameplay and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specification.

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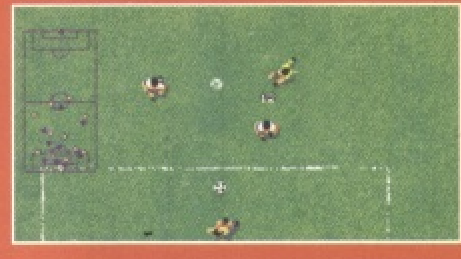
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So long AP and thanks for all the flowers.

ents



SUPERFROG.....46

He's greener than the Incredible Hulk! He's more webby than Spiderman! He's got a tongue stretchier than Mr Fantastic's! Yes, it's Team 17's Superfrog, here to battle villainy in all its form on the Amiga!

82 KILLZONE

Just name one game released during the past year which isn't featured in this month's Killzone and we'll give you one thousand pounds. Not really, but you can't deny that there are loads of titles tipped to so-called bits this issue. Indiana Jones and the Last Crusade and Darkseed are just two of the complete solutions found here as well as all the usual Snip Tips .

104 PD ZONE

Simon Byron names the PD game of the month in his outspoken and controversial column. Or something like that, anyway.

106 DIARY OF A GAME

Hankies at the ready, it's Andrew's last diary entry. Find out exactly how the closing stages of Uridium 2 are going, and wave fondly to Andy as he sails into the sunset.

110 RECOMMENDED

The forty hottest games from the past year sizzle in all their glory.

DESERT STRIKE...68

The best shoot-'em-up on the Megadrive touches down on the Amiga. Will it blow you away like it did millions of console owners around the world?

GAMES FEATURED IN THIS ISSUE

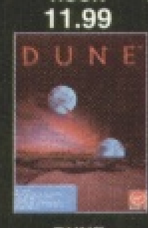
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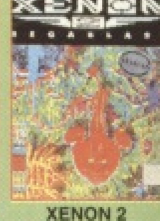
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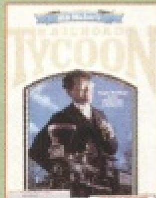


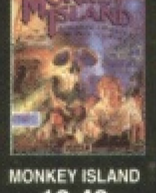


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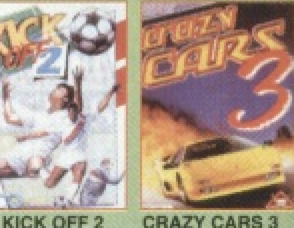
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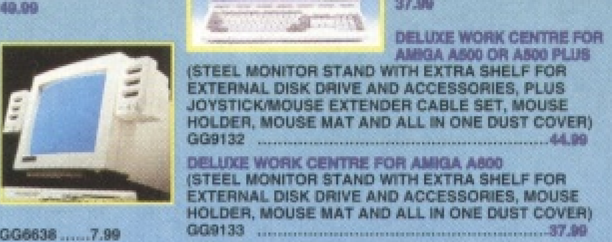
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BOOT SECTOR

LOADING YOUR DISKS

(1) Select the disk you want and stick it in your disk drive.
(2) Turn on your Amiga.
(3) A menu will appear from which selection is made by pressing the appropriate function key .
(4) Explode with delight as you play your chosen demo.

ATTENTION A1200 OWNERS

Yes, once again, those of you who possess a groovier than normal Amiga will need to perform a little bit of jiggery-pokery before you can begin to enjoy the F.A. Premier League Football demo. It's not too hard to do and shouldn't take too long if you follow these instructions to the letter.

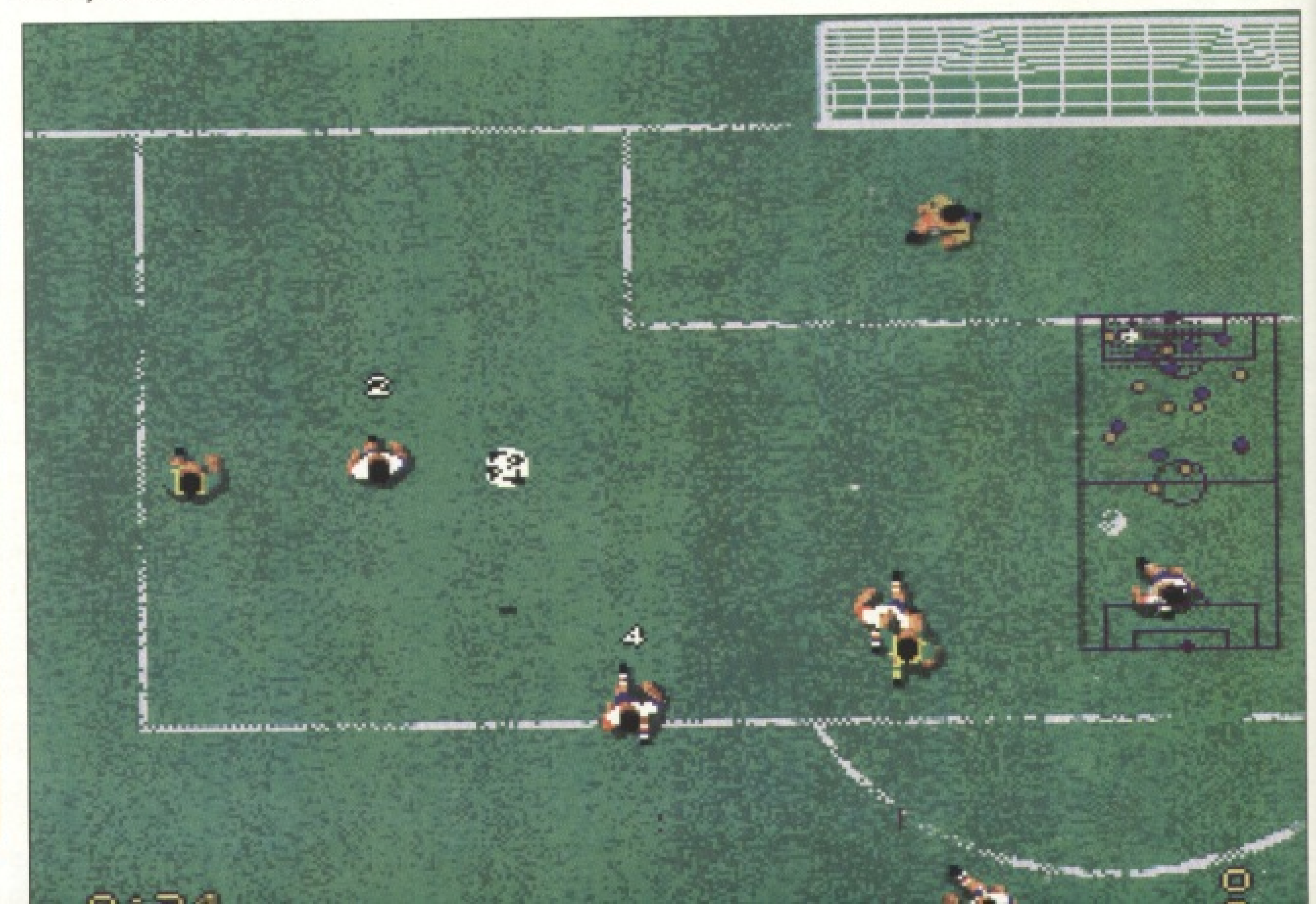
• First of all, ensure that you do actually own an A1200. If you don't then you're be wasting valuable time reading this.
• Switch on the machine and press both mouse buttons.
• An option screen should appear. Select 'Boot Options' by clicking over the text with the left mouse button.
• Click on the 'Disable CPU cashes' so that there is a tick in the box.
• Click on 'USE' and then on 'Display Options'
• Click on 'Original' just below where it says Chip Type, then click on 'Use'.
• Insert The One disk A into the drive and click on 'Boot with no start-up sequence'.
• That's it! You should now be able to load F.A. Premier League Football and erupt with pleasure.

F.A. PREMIER LEAGUE FOOTBALL

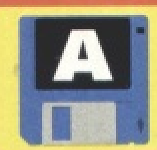
Ocean



Ocean's footy game should be released in the next month or so but if you can't wait to pop on the soccer shorts and the rest of the attire then here's a demo to tide you over. It's the final of the EMAP Towers challenge cup - The One versus CU Amiga in an Amiga mags showdown! You, dearest reader, can slip into the slightly muddy football shoes of The One team and decide the outcome yourself! Brilliant, eh?



Sports, role playing, platform action, shoot-'em-up fun, er, being a yellow circular thing that eats loads of dots - you name it, we've gathered it all together and placed it on the two coverdisks strapped to the front of the magazine. Simon Byron tells you it like it is.



F.A. PREMIER LEAGUE FOOTBALL
PACMAN DELUXE
TRANSPLANT



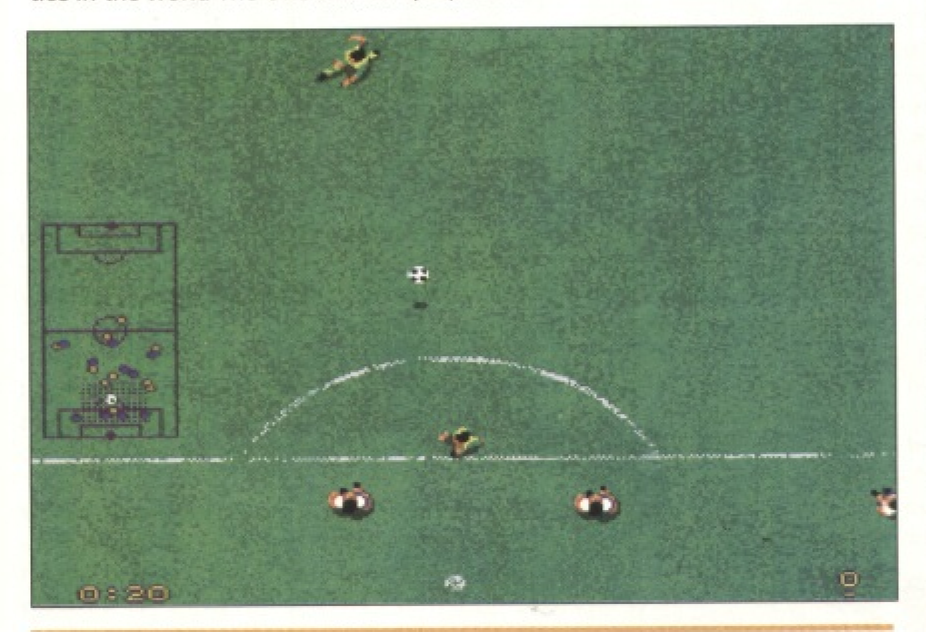
ABANDONED PLACES 2
BEAVERS

Yes, in this specially prepared demo, you can play a short match against our techy rivals. Once the game is underway, you'll be able to control the player nearest the ball by moving the joystick in the direction you wish to travel. Tackling is achieved by pressing FIRE and moving the direction you wish to slide in.

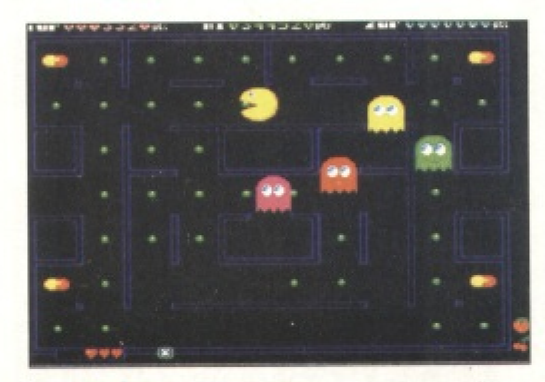
When you've actually got the ball, you'll notice that it sticks to your feet so you can perform all kinds of twisty turny tricks to baffle the CU team. Pressing FIRE with the joystick moved in any direction will produce a flashing cursor which will remain on-screen for a very short time. Your player will continue running in the direction he was before you pressed FIRE and you'll be able to move the cursor around the screen to indicate the direction you wish the ball to travel. Releasing FIRE will then send the ball whizzing off to where the cursor was.

Pressing FIRE whilst running with the ball and then centring the joystick before releasing the firebutton will cause your player to kick the ball at half height. Pulling the stick in the opposite direction you're travelling in and releasing FIRE will make your player lob the ball. All this is all a lot easier to perform in practice than it is to describe and I'm sure you'll all get the hang of it in no time at all.

After a certain amount of time the match will be over and, if there's any justice in the world The One will have, er, won.



PACMAN DELUXE



Oh do come on. Surely you know how to play Pacman by now? Look, just run around, clear the screen of dots, avoid the ghosts, eat the power pills which enable Pacman to eat the ghosts for a short while, pick up the bonus fruits and collect the power-ups to gain a few super abilities for a brief time. Now don't bother me again.

TRANSPLANT

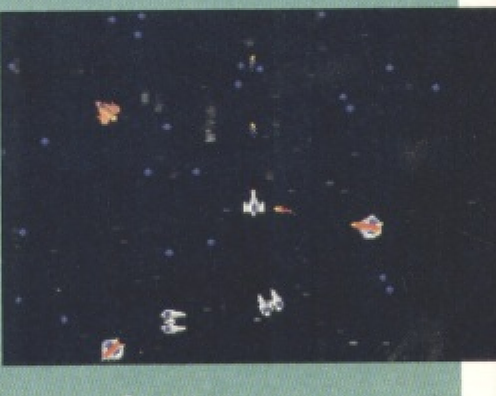
(Not 500Plus compatible)

Now you can't say we're not good to you. Our spies spotted a few of you passing out when you read the PD Zone review of this truly smashing game last month, other readers went into a mad fit after discovering its excellence and spent all day shouting "gimme gimme gimme". The PD libraries have been inundated with orders and unemployment has been reduced by up to twelve percent as Seventeen Bit Software, Fortiss PD and all the others take on new staff to cope with the demand. Mobs have begun roaming the streets, listening out for the unmistakable title music and breaking into any properties they suspect contain a copy of the marvellous shoot-'em-up. It's madness out there. Things are getting desperate.

John Major rang EMAP towers and begged Dave to save the country from this vice-like grip of desperation. "Okay, Johnny, anything for a mate," replied our obliging Ed and immediately set about putting the 'Great' back into Britain, the 'Den' back into Mark and the 'Wight' back into the Isle Of. And this is as a direct result of Dave's efforts - thank God for all the people like him.



Transplant is, if you didn't read last month's issue, a slick shoot-'em-up. The object of the game is, quite simply, to clear each sector of asteroids and spaceships. Controlling your craft is achieved by moving the joystick in the direction you wish to travel and pressing FIRE will release a tide of bullets. It only takes one shot or direct hit to blow the ship up so watch out for any objects that look like they are coming too close.



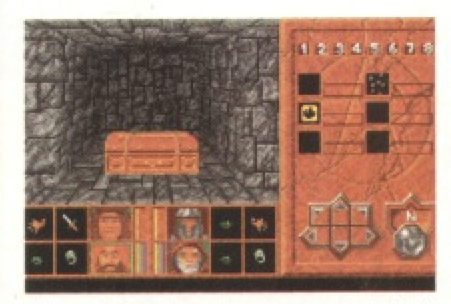
At the end of every level you'll be able to trade credits (which are earned by shooting the spaceships) for valuable items such as extra lives, shields and stuff like that. Just press the F1 if you want to buy the item at the top of the list, F2 for the next one down, and so on.

You'll also be able play with a blummin' great mate if you have one by changing the mode of play which can be done by pressing F1 after the title screen has disappeared. You can play as a team (where your shots don't damage each other) or against each other (where your shots - you guessed it - do damage each other).

If you do manage to complete a few levels then you'll be given a password which you can input on the title screen so you can avoid having to play through any levels you've completed.

ABANDONED PLACES 2

ICE



ICE's forthcoming role-player is reviewed this issue but for those of you who prefer to let the game do the talking rather than listen to us waffle on all the time, here's a little taster so you can decide for yourself whether it's your cup of tea or not. The demo contains a special task which you need to perform and this mission objective is revealed as you begin. If you do manage to do whatever it is you're supposed to then you'll be rewarded with a congratulatory message and immense satisfaction.

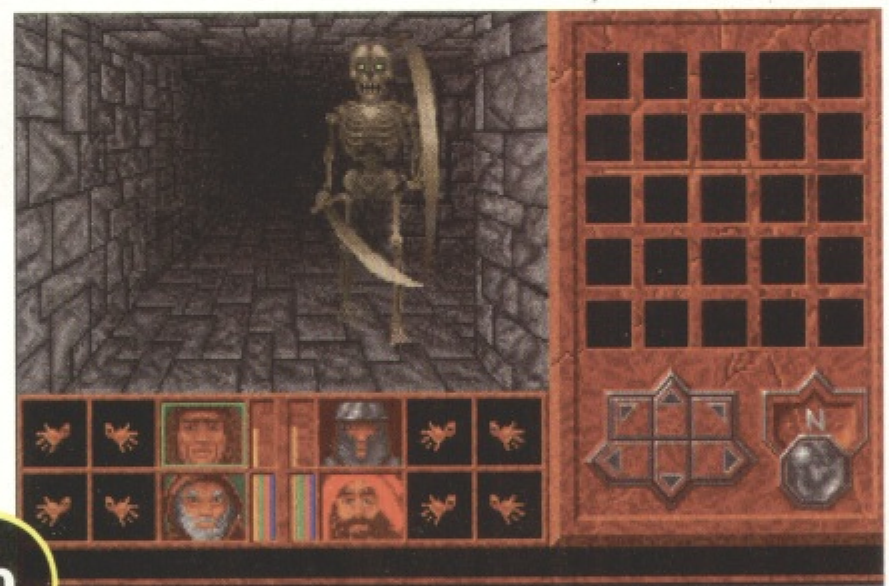
Once the demo has loaded you'll find yourself plonked slap bang in the middle of an ominous dungeon. Moving around is achieved by either clicking on the compass points with the left mouse button or placing the mouse pointer over the graphic screen and pressing the right mouse button when the icon depicts the direction you wish to move.

If you come across an object which you'd like to pick up then simply click on the object with the left mouse button (the icon will change to show what you're holding) and then on one of the open hands of your party members. It's worth baring in mind that a sword is going to be more effective in the hands of a warrior.

You'll soon come across a number of violent creatures who are under strict orders to slice you up. The easiest way to do away with these assailants is to select a character (by pressing the left mouse button over one of their ugly mugs) and clicking on one of the spell icons shown in one of the squares in the top right hand corner of the screen. If you have enough magical power then the spell will be cast and you'll see its effects on-screen in glorious animations.

You may notice that a spell can sometimes travel to the side of the monsters. If this does happen then you'll need to change the position of the spell-casting character so that his position in the group reflects that of the evil creature. To do this you need to click over the team member's face with the right mouse button (the icon will now change to a pair of arrows) and then click on the mug-shot of the other character you wish to swap places with. If you've done this correctly then the blokes will change positions and you should be able to cast a spell with some accuracy. Oh, it's also worth mentioning that only certain characters can cast these spells and that you can't run past any attacking monsters.

If you have no magicians left then the combat will be more weapons based (you'll have to find one first, though!). Simply click with the right mouse button on the sword or knife and you'll hear a noise telling you that the attack has been initiated. The weapon's icon will then become cross-hatched for a second





before you can use it again. The same positional rules apply to weapons.

Right, what else is there to tell you about? Ah yes, chests. If you find any of these lying around the dungeon then click on the lid to open it up and find out what's inside. Then grab all you wish to by transferring the objects from the container to your party and leave by clicking on the lock icon.

If you come across any doors then click with the left mouse button over the switch to the right of the door and it should open. Also, watch out for water and fire as they both deplete your party's strength with frightening rapidity.

And if you stumble across my sister's little tabby cat then could you please give me a call - it's been missing since New Year's Eve.

That's about your lot, then. The death sequence is worth watching out for as the music is brilliant but A1200 won't be able to experience this because, due to those so-called circumstances beyond our control, the game crashes when your party finally pops its collective clogs. Sorry. If this happens, then simply reboot to start again.

BEAVERS

Grandslam

Beaver fever is sweeping this green and pleasant land. And other lands not so green and pleasant. In fact, everyone in the developed world is literally begging to try their multicultural hands at the Grandslam platform previewed quite extensively in this here issue. Apparently.

Anyway, this one level demo gives an accurate taster of the game's credentials and is bound to keep you occupied for, oooh, ages, I suppose. The object of this level is to collect the fur hat and leave via the revealed exit and while this may sound pretty simple there are loads of cutesy meanies just waiting to do the lovely Jethro Beaver over.

Jethro can, however, perform a dancer-like twirl by pulling down on the joystick which will destroy some small creatures, but some of the larger monsters are immune to this attack, so you'll have to learn which can and cannot be killed. Every contact with a hostile creature will deplete the Beaver's energy by one (shown at the bottom of the screen) but for every four stars that are collected, an extra hit point will be added.

Pushing UP enters any doors which are behind the Beaver and journeying through these doorways transports Jethro to the opposite side of the level.

Jumping is achieved by pressing FIRE (the longer you hold it down, the higher you jump) and you have still have full control over the Beaver in mid-flight. So, if it looks like you're set to tumble into off the bottom of the screen (the only thing which kills the beaver in one fell swoop), then you still



IF YOUR DISK DOESN'T LOAD THEN READ THIS!!!

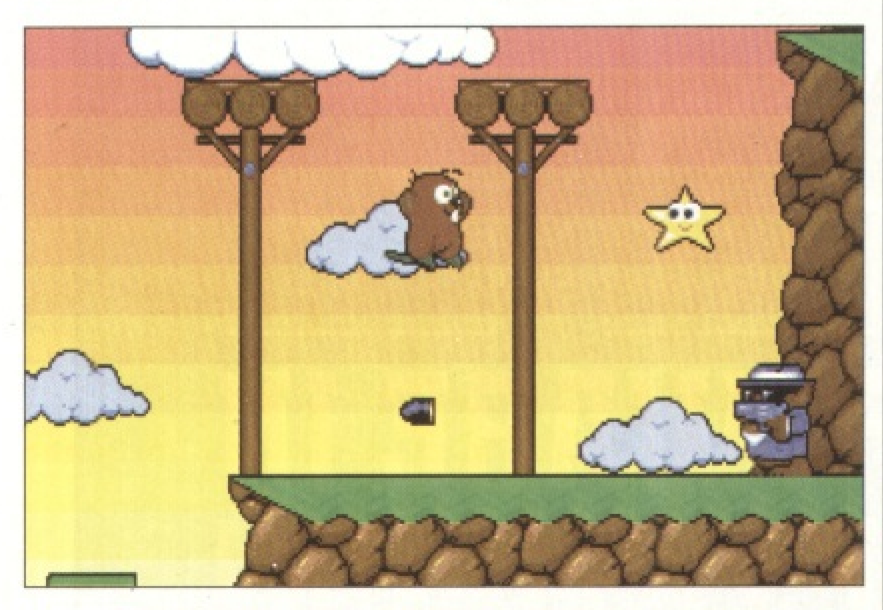
Oh, faulty disk, eh? Please accept our humblest of apologies but due to the amount of disks we duplicate there's bound to be at least one duff one and you were unfortunate enough to pick it. Never mind, though, because help is at hand. Whatever you do, DON'T SEND IT TO US - we're too busy writing the mag to replace them ourselves. Just pop it in an envelope with a SAE to the value of 28p and send it to -

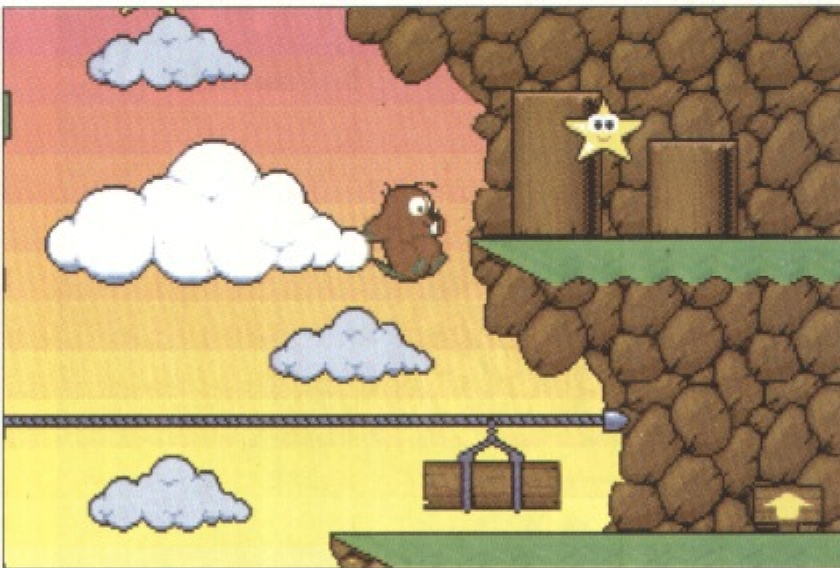
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and within a few days a working copy will be winging its way your-house-wards. If you think you have a problem which you think can be solved over the dog and bone, you can call the chaps at PC Wise on their Helpline: (0685) 350505 between 10.30 am and 12.30 pm on weekdays.

The Small Print

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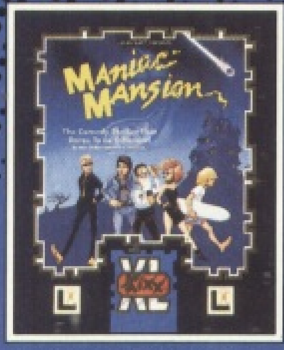
have a chance to save yourself. Power cables run between platforms on the higher level and make convenient walkways even if the electric charges that run between the supporting poles have to be jumped over before they cook Jethro's toes.

And that, as we always seem to say at the end of Boot Sector, is that! There are loads of animations and millions of levels in the finished version which should be reviewed next month. See you then!

EXCELLENT...



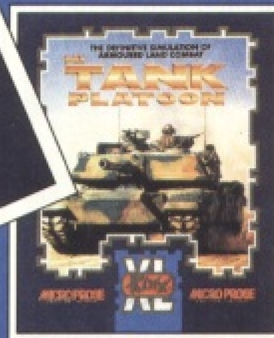
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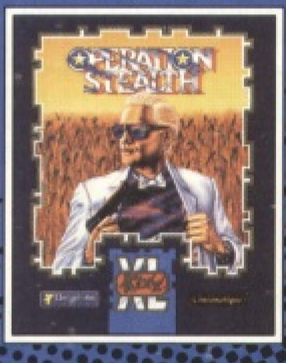
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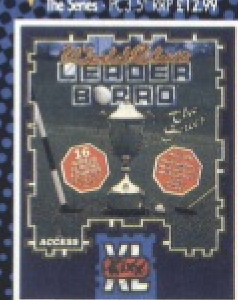


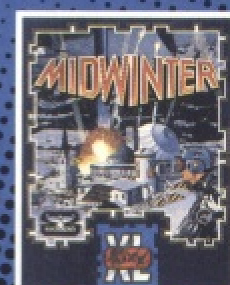
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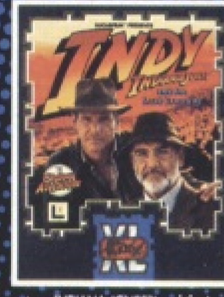


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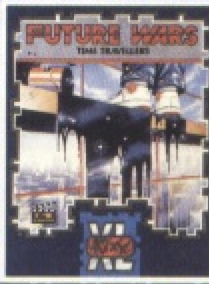
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NEWS

X-ELLENT!

Yes! In another The One exclusive we bring you the FIRST picture of what the PC game X-Wing looks like on an Amiga. The official line from LucasArts and US Gold is that the game isn't going to happen but, as you can quite clearly see from our exclusive picture, that IS X-Wing and it most definitely IS on an Amiga.

The game is massive space combat extravaganza where the player assumes the role of a novice Rebel pilot battling against the evil Empire in X-Wing, Y-Wing and A-Wing spacecraft. Because of the detailed nature of the 3D and the sheer size of the game it was said that nobody would be able to put X-Wing on an Amiga, but we managed it quite easily using a coffee cup to prop the box up.

We phoned Darth Vader but his secretary said that he wasn't available for comment as he was too busy interrogating Rebel prisoners.



FINGER-LICKIN' GOOD!



You've had Zool. You're about to get James Pond. And now there's another cute character waiting in the wings to do a Sonic on the Amiga. His name? Alfred Chicken.

According to Mindscape, who are releasing the game, Alfred is "the Charlie Chaplin of the poultry world". The accent, you see, is firmly on humour in Alfred Chicken, with the platform-hopping hero getting up to all kinds of laugh-filled japes as he tries to rescue his mates from the evil Meka-Chickens in eleven monster-infested levels. For example, in the GameBoy version (on which Alfred will be making his debut appearance this Summer) the chirpy cock will whip out a GameBoy of his own and amuse himself if left idle for too long.

The coding is being handled by Twilight Design who, in the past, have been responsible for a wide variety of games from Ocean's WWF Wrestlemania through US Gold's Mega Twins to Gremlin's Video Kid. Little is known about the Amiga game as yet, apart from the fact that it'll be a pretty much pixel-for-pixel conversion of the GameBoy version, albeit with the obligatory improved graphics and sound. A release is scheduled for the Autumn, and there should be more news next month.

FEELIN' HOT HOT HOT!



Ocean are trying to steal the 'Best Racing Game' crown from Gremlin with their forthcoming release provisionally-titled Hot Hatches. It's a slick-looking one- or two-player game, with the player(s) blasting through both Europe and America in a series of no-holds-barred races.

The player gets to choose which car he'd like to drive (Peugeot 205GTI, Golf GTI and Renault 5 Turbo are just a few of the sporty hatchbacks on offer) and, in a neat twist, his preferred route through the currently-visited country. Apart from the usual threat posed by rival drivers, there are ever-vigilant motorway cops to outwit, road-crossing pedestrians to avoid, junctions to negotiate, obstacles to steer around and loads more besides.

Ocean claims that Hot Hatches has a greater simulation element than similar arcade racers, with the performance of the player's car reflecting accurately on their real-life counterparts. At The One we're always partial to a bit of rubber burning, so we're quite looking forward to this one, especially given the rather attractive nature of the screenshots provided. Mmmm-mmm.



FIREHAWK PREPARES FOR LIFT-OFF!



No sooner have we had Desert Strike in for review than another chooper-based shoot-'em-up is announced. This time it's budget boys CodeMasters, not EA, who are the culprits. Firehawk, as it's called, is an all-action blast using a traditional top-viewed 360°-scrolling window which, while not as innovative as Desert Strike's isometric-3D, should make for a much faster game.

The game takes place over seven enemy-occupied islands, where paratroopers have to be picked up from various rendezvous points. We're promised non-stop excitement, what with loads of destructible air, sea and ground targets, 32 flavours of fire-power, "supersonic" (it says here) sound effects and "dazzling" (it says here again) graphics.

Like Crystal Kingdom Dizzy, Firehawk will be retailing for a heftier-than-normal-for-the-Codies price of £19.99 when it's released in the next couple of months. This, so a CodeMasters' spokesman tells us, is due to the game's console origins (the NES, to be precise) and any other titles converted from console are also likely to carry a similar price tag.



STRIP TEASERS

...Psygnosis have revealed that they have two big film licences in the pipeline. However, on the subject of which two film licences they are, the boys at Psyggy remain enigmatically tight-lipped. Our guess here at The One is that one of them is The Last Action Hero but, as we say, that's just our guess...

...Thalion announced recently that Lionheart 2 was definitely go, and only on the A1200 to boot. It will be, they claim, "the biggest arcade game on the Amiga ever". We can't wait. More news soon...

...Coming this Autumn from Krisalis is a new arcade adventure from the same team that brought you Sabre, er, Team. Called Legends, it takes the player through five massive quests. The first four are based upon Egyptian, Chinese, Arthurian and American Indian mythology. In the final quest, however, the four quest heroes are brought together to defeat an evil spirit from Hell. Krisalis claim that Legends combines the "strategy elements of Sabre Team with the speed of an arcade game". Sounds like it could be good...

...Mindscape have announced that they too are joining the ranks of budget games producers with their new label Mindscape Classics. All the titles in the range will be hits from the company's extensive back catalogue and will retail at the attractive price of just £14.99. The first releases planned are Moonstone, a supremely gory hack-n'-slasher, Knightmare, Tony 'Captive' Crowther's TV tie-in RPG, and Legend, a criminally-underrated isometric-3D RPG...

....More good news for multimedia freaks from Silica Shop. Not only have they slashed the price of the A570 CD-ROM drive to £249, they're also giving every purchaser of an A570 or CDTV a voucher entitling them to £50-worth of free CD soft ware. If you're interested, give Silica a bell on 081-309-1111. What with Psyggy's dazzling CD software just around the corner, it sounds like there's never been a better time to buy...

...As Interplay's Star Trek: The 25th Anniversary graphic adventure nears completion on the Amiga, the US-based company has revealed that it has negotiated the rights to produce games based on the ever-popular exploits of Kirk, Spock, McCoy and that unknown security guard they always seem to bring along for the next eight years. Indeed, there are already EIGHT games on the drawing board! This deal does not, however, cover other Trek-based TV spin-offs, such as Star Trek: The Next Generation or Deep Space Nine...

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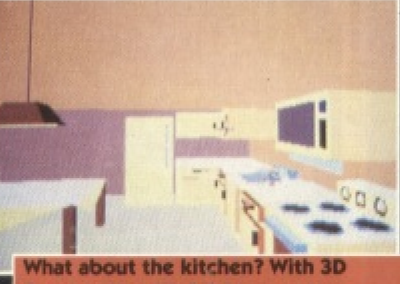
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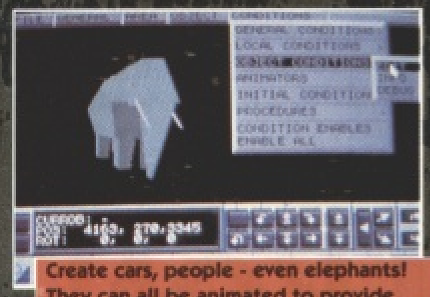

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The 'Create' panel is designed to be icon driven with just a mouse. No complicated programming - it's been done for you!


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Create cars, people - even elephants! They can all be animated to provide realism within the environment you select.

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We know how frustrating it is to buy a piece of software and have to wade through a huge instruction manual just to get started. So we've included a short tutorial video to get you up and running quickly and give you a taste of what 3D Construction Kit 2.0™ is all about. Starting from scratch, the tape will show you how to create, ,manipulate and join objects, design landscapes and even make your own game! You'll also get a glimpse of some of the fantastic results that can be achieved once you've had a bit of practice.


Sim-city? Make your own and look around. And don't forget, 3D Construction Kit 2.0™ has a data disc full of ready made objects to get you up and running..



Designed and Programmed by Incentive Software
 IBM PC Screenshots
Domark Software Ltd., Ferry House, 51-57 Lacy Road, Putney, London SW15 1PR





(DON'T) DO THE DINOSAUR!



© 1993 Universal City.

Readers with good memories (well, not that good) may remember that in last month's Next Month page we boasted that this issue would feature a preview of Jurassic Park, both the forthcoming Steven Spielberg movie and the Ocean game. Well, we're sorry to say that due to some of those oh-so-typical 'unforeseen circumstances' this preview has had to be pushed back a bit, so expect to see it in an issue in the very near future. Sorry.

If you didn't know, Jurassic Park is set to be THE big blockbuster movie of the summer. It tells the story of an island theme park with genetically-engineered dinosaurs for exhibits which, sure enough, run amok. The special effects are being handled by movie magicians Industrial Light and Magic (of Star Wars, Raiders and Terminator 2 fame) and, thanks to advanced computer graphics techniques, they're rumoured to have created the most realistic-looking dinosaurs EVER, so good in fact that you'll think they're the real thing.

There will, of course, be more news as and when. However, to keep you going in the meantime, here's a rather nice picture from the film (the first you'll see) showing from left to right stars Jeff Goldblum, Richard 'Luvvy' Attenborough, Laura Dern and Sam Neill gathered around an interesting-looking nest of dinosaur eggs.

The Blitter has returned with yet more lies and rumours to titillate your gossip buds. Be warned - some of it's strong stuff...

• Sadly this was a rather quiet month for The Blitter. Most of the Industry, Blitter's favourite source of scandal, had whisked itself away to Dublin for the annual Computer Arena, where matters such as the size of game boxes are debated. This is, of course, essential stuff, and not at all an excuse for a booze up on company expenses as the more cynical observers have commented. Rather depressingly from The Blitter's point of view it appears that this year's Arena passed relatively unventfully, with barely a hint of scandal or gossip.

However, The Blitter is reminded of a rather entertaining tale from a Computer Arena of a couple of years ago, which took place in exotic Marbella. Following a hard day's debating, the assembled industry big wigs descended on a nearby town for a night of carousing. It soon became apparent, however, that the tiny bar that the crowd of revellers had chosen was woefully inadequate for their needs, as it boasted just two toilets, one for each sex. As the night wore on, the increasingly-inebriated drinkers found more and more devious ways to slip to the front of

KONAMI GO BATS!

Not content with securing the rights to the Batman Returns movie (a Work In Progress of which you'll on pages 30 and 31) Konami have also managed to negotiate the computer game rights to the Batman animated cartoon series.

The cartoon, which currently occupies a regular slot on the Saturday morning kids show What's Up, Doc?, is generally considered to be 'a bit good' by those in the know. In fact, our Simon can't function normally on a Saturday unless he gets his fix of Batman-related animated antics.

At the moment the Konami people have yet to decide what, if anything, they're going to do with the licence. Rest assured, however, that as soon as we know more, so will you.



© Warner Bros.

The Blitter

the ever-lengthening queues.

None, however, were more devious than Paul Patterson, Ocean's affable sales director. As he stood in line, the call of nature became more persistent until he was driven to hatch a scheme of such cunning, The Blitter shudders to recall it. Espying Neil Woods, director of EMAP Exhibitions, at the front of the queue, Paul rushed up and informed him that his drinking partner, Dean Barrett (at the time marketing manager of EMAP Images who, in all fairness, is not a man known for his aggresive tendencies), was performing hideous drunken acts of violence on persons unknown in the road outside. Neil, ever the dutiful friend, promptly rushed outside... only to discover an empty street. The poor confused Neil turned around, just in time to see a evilly-grinning Paul slip into the toilets...

• The Blitter was rather amused by a recent story he heard concerning SKY's new Games World television program. One of the slot's on the recently-launched show is a sort of 'Through The Keyhole' affair, whereby a film crew is invited into a software celebrity's home for a chat.

One of the first celebs to be so honoured was none other than Julian 'Jazzer' Rignall, star of EMAP's very own Mean Machines and Nintendo Entertainment System magazines. Our Jaz was happily showing the star-struck TV persons around his salubrious Southend abode, when the awful odour of ordure started to fill their nostrils.

To the embarrassment of the film crew it was discovered that one of their number had accidentally trodden in a rather large and rather noxious dog's faece on the way to Mr Rignall's house and had, quite innocently, been treading it into the expensive deep-pile carpets. Keen to make amends, the crew immediately set to with rags and hot water to clear up the mess they had made. Rumours that Mr Rignall did not notice anything out of the ordinary are, of course, totally untrue...

• Being a man of letters, The Blitter is often dismayed and disheartened by the severe lack of writing talent exhibited by the majority of journalists working on games magazine. It was, then, with no small amount of joy that I discovered that at least one of the great unwashed hordes of reviewers was displaying impressive literary skills even at the tender age of 9. So impressive, in fact, that the editors of that esteemed journal for young ladies Bunty decided to publish one of her poems

I refer to none other Christina Erskine, editor of The One's sister magazine PC Review and a favourite panellist whenever debate on feminine issues in the computer industry rear their heads. I'll spare Ms Erskine's blushes by declining to state how long ago this event took place but suffice it to say that, at the time, Bunty was printed on wax tablets.

• Rumours continue to circulate the software industry regarding a CD-based Amiga. And rumours being what they are, precise details of this console, should it exist, are hard to pin down. The Blitter's various insider sources have speculated that the machine will boast the innards of an A1200, with others believing that it incorporates some of the technology of the new 3D0 multimedia machine. Some sources even speculate on a price point below £500 and a release date as soon as June. Just how founded in fact these rumours are, however, remains to be seen but, as the saying goes, there's no smoke without fire...

• To swinging Catford for the social event of the year, Mr Paul Rand's flat-warming party. Mr Rand, shamelessly self-publicising dep ed of CVG, placed numerous fly-sheets around EMAP Towers advertising the great event and keenly anticipated crowds of party-goers to be beating a path to his newly-acquired flat for the 8 o'clock prompt start.

The great day arrived, and nibbles were duly placed on coffee tables and stereo systems rigged up in anticipation of the rave-hungry hordes soon to besiege his 'pad'. The seconds slowly ticked by until 9 o'clock when the first guest finally rang the doorbell - Gary Whitta, former deputy ed of The One. Together the two sat on the sofa and watched (rather ironically The Blitter feels) That's Life. Painfully slowly more guests arrived until, at one point, the numbers swelled to a throbbing seven. Sadly, Mr Rand was unavailable for comment the following Monday, for he was sick.

• Blit Blit!



WIN! A STICK! (again)



Is your current joystick old and worn out? Do you keep losing your valuable last life because of faulty microswitches? Are high score opportunities missed due to unergonomic fire button design? Well, now those days are at an end (for some of you anyway) because the bods at Special Reserve are offering our readers the chance to win one of twenty Competition Pro Extra joysticks in this super compo!

WHO ARE THESE PEOPLE?

Special Reserve is Europe's leading mail order computer games company. Established in 1988, it now boasts over 150,000 members. Special Reserves aims to provide its customers with the best prices, the best service and the largest selection of goods straight to their door. Seven days a week they have a professional and dedicated team waiting to take your order. They even have an advanced order system where, if you order early, the game will be sent the same day it arrives in their office!

Special Reserve membership costs just £6.99 for UK residents which not only allows you to buy software from them at their super-low prices, it also entitles you to six issues of the club magazine NRG - 48 colour pages packed with news, reviews and over £30 worth of "money off" vouchers per issue! For more information, why not turn to the Special Reserve ad on page 6?

WHAT YOU HAVE TO DO

Due to the pressure of magazine work, we've completely lost our sense of humour here at The One - which is where you come in. What we want you to do is make up a joke and send it to us by May 28th. But here's the catch - every 'gag' must feature either the word 'Special', 'Reserve' or 'Joystick', or all three if you're feeling particularly clever. The writers of the twenty funniest and original jokes will then receive a 'stick for their troubles and, who knows, maybe even see their pun in print (if it's clean enough, that is). Send your entries to; Ha Bloody Ha Compo, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

Special Reserve

AND THERE'S MORE...

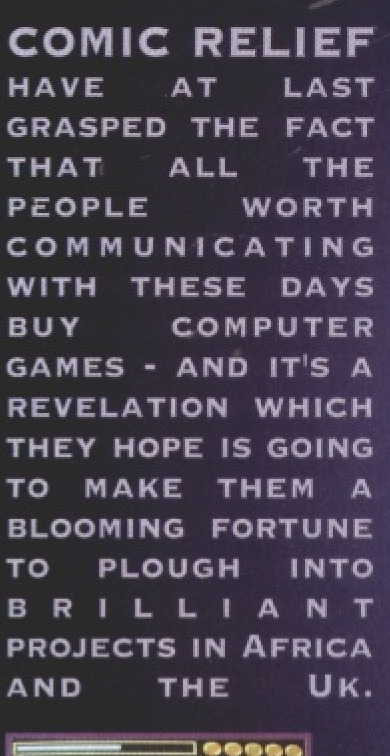
In a way, everybody wins with this compo. If you join Special Reserve today you can use the voucher below to claim £1.50 off the price of your first order of one game or more. Bargain. This means you could get F1 Grand Prix for £14.99. Or Hook for £11.99. Or Zool for £13.99. Or... the list goes on.

The NRG SPECIAL FORCES

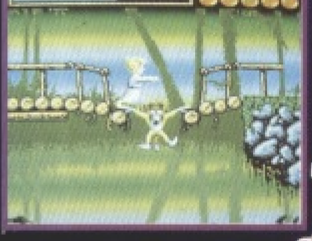
£1.50 OFF!

This coupon entitles you to £1.50 off any game when you join and order at least one game from the Special Reserve advert on page 6 of this issue of The One.
Valid until 27th April.

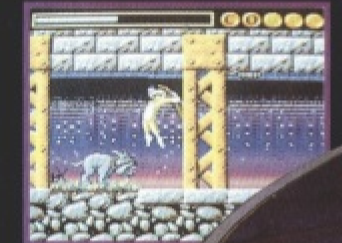
GET READY 4 THE INVASION



COMIC RELIEF HAVE AT LAST GRASPED THE FACT THAT ALL THE PEOPLE WORTH COMMUNICATING WITH THESE DAYS BUY COMPUTER GAMES - AND IT'S A REVELATION WHICH THEY HOPE IS GOING TO MAKE THEM A BLOOMING FORTUNE TO PLOUGH INTO BRILLIANT PROJECTS IN AFRICA AND THE UK.



C64 (DISK & CASS.)
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SLEEPWALKER

PLAY THE GAME FOR...



HERE ARE SOME IDEAS ON HOW YOU CAN GET ONTO THE SLEEPWALKER SPONSORSHIP TRAIL:

BUY SLEEPWALKER - A DECISION YOU WILL NEVER REGRET - THE GAME IS VOICED BY LENNY HENRY, AND WORKED ON BY SOME OF BRITAIN'S FINEST COMIC MINDS (and a couple of gits who happened to be round that evening). A DONATION FROM THE SALES OF SLEEPWALKER WILL GO DIRECT TO COMIC RELIEF.

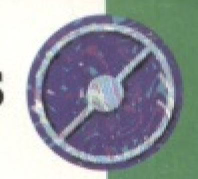
TAKE PART IN THE GREAT SLEEPWALKER CHALLENGE, WHICH WILL BE INVADING ALL THE BIG RETAIL CHAINS DURING THE WEEKS BEFORE RED NOSE DAY - MARCH 12th 1993.

ORGANISE YOUR VERY OWN SPONSORSHIP CHALLENGES LIKE: BEATING YOUR HIGHEST SCORE - TAKE ON YOUR DAD, OR YOUR TEACHER, OR EVEN YOUR SCHOOL IN A SLEEPWALKER CONTEST. DREAM UP YOUR OWN HIDEOUS CHALLENGE TO HARRANGUE YOUR FRIENDS.



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Letters

We're not here for just the nasty things in life, like a blocked up drain or a flooded kitchen. We can help with nicer things too, such as slagging us off or generally having a pop at anyone you dislike for one reason or another. So get scribing to: Letters, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU before your pent-up frustration gets the better of you. Quite a few of you have taken advantage of our FAX hotline, straight to these pages, so feel free to scrawl a missive and FAX it to: 071 972 6710. Don't forget that any really groovy letters which contain serious issues or just make us laugh will receive £50 worth of software, so now's never been a better time to buy. Or something.

HYPING IT UP

Dear The One,
After having a fairly good look through the March edition of The One I am starting to get rather annoyed at the way you are continually raving on about the A1200. Obviously you want to let everyone know about the recent revelations and all the latest news about the super Amiga but for me and all the other non-A1200 owners the situation is becoming more annoying by the issue.

Nick Lockett,
Salisbury.

I suppose we have been raving quite a bit recently but this is an important subject which we feel we have addressed in an appropriate manner. As the general Euphoria wears off, you'll see less features like 'Why The Need For Speed?' (which I presume you are referring to) but the underlying message is still there - the A1200 really does improve your gaming.

★ ★ ★ ★

OLD CODGER

Dear The One,
I dare say you're totally unused to receiving letters from aged persons like myself, but I've recently discovered a widespread error that may interest a number of your eager readers. It concerns the excellent game SWIV, which must be the very best example of gloriously mindless violence in shoot-'em-ups ever to grace our screens.

Now, all the adverts that offer the game from the mail order firms tell you that it won't work on the Amiga 500 Plus. Well, I've just upgraded to a Plus, loaded up SWIV, and have been playing it (in two player mode, no less) only last night!

I bought a copy for the kid brother of a pal of mine, and that works on their Plus too so I conclude that all the warnings about it not being compatible are so much - let's just say - a collection of geriatric shoemakers. (??? - Ed.) True, it takes a fair while for Workbench 2 to recognise the copy protection and grind its way past to the actual game but have patience and soon you too will be blowing enemy helicopters out of the sky while your mate in the jeep takes out the ground installations. And the very best of British luck when you meet the steel bats!

And no, you may NOT enquire, even politely, what a gentleman past sixty is doing playing shoot-'em-ups at his age. Oh, all right, then - it makes a pleasant change from trying to write fantasy novels and play fantasy role playing games. By the way, nice games mag you have there - keep it up!

Bill Rudrum,
London.

Thanks for the advice Bill, and yes, you're right, it does make a change to receive letters from the 'older' generation, although it does disturb me somewhat to learn that you're all in favour of mindless violence. And they moan about the youth of today!

★ ★ ★ ★

SLOW TO SURFACE

Dear The One,
I've discovered a worrying trend amongst the new releases of today which looks almost contagious. Is there an epidemic around the corner?

You're probably all desperate to know what I'm on about (yeah, I can't wait - Ed.) so I suppose I'd better 'spill the beans', so to speak. Release dates. There you go, I've said it now. Why is it that all the major games are now delayed for up to six months from their planned release date? Games such as Frontier (how long?), Desert Strike, Lemmings 2, Little Divil and so on really do make a mockery of



any Work In Progresses which even hint at an eventual release date. Why are these games delayed and is it something which is likely to continue?

Emma Dyson, Cambridge.

Games tend to 'slip' for a number of reasons, the most common of which is unforeseen problems with the coding - after all, you wouldn't want a software house to rush-release a game just to get it out on time, would you? Occasionally, publishers have a set number of release 'slots' to fill and any excess programs just have to wait their turn - an example of this is Wizkid, a game completed at least five months before Ocean could fit it into their already hectic schedule.

* * * *

PORN FREE?

Dear The One,
I am writing to you on a serious matter. A couple a weeks ago I saw a programme about pornography on computers and disks which are being passed around schools and copied and I wondered what you thought about this subject.

What I think should happen is that if people want this on computers they can have it, except it should be sold legally in shops (like porn magazines) for people over eighteen. The only problem with this is that with them on computers they could still be circulating around schools like other copied games.

I decided some time last week to go around asking pupils at my school if they could get me any pornographic pictures for my computer if I gave them some disks to copy them on to. I found that a lot of them were able to get me what I asked for and one person I asked (no names mentioned) said he had a mate who had over thirty disks full of porn, one of which was like a film showing men and women having sex in great detail and that you could enlarge any area of the screen up to ten times.

I hope you will reply to this letter because I would like your views on this subject.

J.R., Hampshire.

It's certainly very worrying to learn that kids can obtain this sort of material but, like pirated games, I imagine that it is something which can never be totally stamped out. A few years ago, the PD scene was rife with slideshows and animations depicting all kinds of sordid acts, all of which was freely available to anyone who asked, without even having to state their age. Since then, however, there's been a bit of a morality purge and PD libraries are no longer allowed to advertise such disks, meaning, in theory, that pornographic disks are now unobtainable. We certainly don't agree with these disks and hope that soon all the available programs will die out.

* * * *

IT'S GOOD, BUT...

Dear The One,
I am writing to say that, although I like the magazine, I would like to make a few suggestions about what you might do to improve it.

I think that a lot of us would like to see an article about the best games in a particular genre (e.g. a selection of the best adventure games) presented in a mini reviews format. There should also be a Games Challenge each month - what happened to Whitta the Game Guru? (What happened to Whitta the bloke? - Ed.)

A further point - and one which has been mentioned before - why not have the overall score as the average? If a certain area of the game is disliked, then it should be marked down, thus lowering the average/overall score. The current method is far too inaccurate for my liking.

Now for a few questions:

(1) Did Chuck Rock come out on the Amiga and, if so, was it any good?
(2) Is Corruption, the old text adventure, still around?
(3) What's so good about Kick Off 2?
(4) Was TV Sports Football reviewed in The One and how much did it score?

G. Edwards, Australia.

We're always open to suggestions from readers with regards to ideas for features and we'll certainly take your comments into consideration. The average/overall point has been argued to death so I don't feel inclined to go over that again, but, as for your other queries: (1) Yes, it was good at the time but hasn't really aged well. (2) Never heard of it, sorry. (3) Nothing. (4) It probably was but I can't remember how much it scored.

* * * *

DELAYED REACTION

Dear The One,
I'm usually an avid reader of your magazine but I do feel that you are, perhaps, guilty of a major misdemeanour which urgently needs correcting.

Basically... you're a bit lax with your competition results, aren't you? I entered the Hooray For Hoi Compo way back in October and only now have I learnt that I wasn't a winner. How can you justify the time lapse between now and then?

Lorraine Reeves, Southbourne.

Okay, I'm sorry. The unfortunate thing with the Hoi Compo was that we forgot to ask everyone to put the amount of words they'd discovered on the back of the envelope so we had to open, sort and check every one individually. Hopefully from now on we should be able to keep up to date with competition results (efficient Simon's handling them now) so results should appear somewhere in the News, roughly two months from the competition's end.

* * * *

NO CONSOLATION

Dear The One,
I am writing to you to let you know that I think all the Amiga games programmers have gone completely crazy! They bring out a game on the Amiga and then proceed to go and sell it to the consoles. And what do we get in return? Nothing! The only company making any effort to supply Amiga gamers with any console games is Electronic Arts and the best they've managed to come up with so far is Road Rash. (John Madden surely? - Ed.)

I have a friend who was going to buy an Amiga but was having trouble deciding because he thought that consoles have more street cred. After playing on my Amiga 500 Plus, though, he decided that the games were so good he'd buy an Amiga 600 but when he realised that most Amiga titles were appearing on the SNES, he nipped out and bought one of those instead.

In the February issue of The One, Kelly Sumner talked about "consoles fading out over the next few years" but this will only happen if the Amiga can attract more people by keeping its own games. I've heard that Zool and Sensi Soccer (the best game ever) are coming out on the SNES. Is this true? If it is then it's disastrous news for Commodore.

Blair Kirkland, Glasgow.

There's two sides to every penny (or so I'm told) and the good thing about this situation is that at least we get to see all the good games first. Publishing games on the consoles takes a very long time as the two major players (Sega and Nintendo, for the uninitiated) tend only to allow games that they consider will be successful to appear on their systems. And what's a good way of proving a game's worth? If it's a hit with the discerning Amiga punters, of course! It would be nice, though, for the Amiga to keep one exclusive character to lure game players to the machine - something like Zool would make ideal candidates and ensure that the Amiga remains a talked-about machine.

* * * *

HOW MUCH?

Dear The One,
I am hoping to upgrade to an A1200 but I'm restricted due to one problem - namely my complete lack of funds. I think I would be able to afford one if I sold my Amiga 500 but I'm wondering what price to ask for it. I have a few games (about eleven) and two joysticks. Please help!

Andrew Welch, Bracknell.

You would not believe the number of phone calls we've received regarding this particular conundrum, so we're only too pleased to help, if only to reduce the amount of time we spend on the dog and bone. Simon sold his recently for two hundred pounds (with roughly the same extras that you mentioned) whilst I gave mine to my sister (because I'm not as penny-pinching as Simon) so my niece will be able to benefit from the Amiga's excellence. Between one hundred and fifty and two hundred pounds would seem a sensible price.

there's only one good enough to be called...

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Depending on the success or failure of your management skills, your team will either find itself leaping up the Divisions on route to the top or languishing with the Part Timers!

⚽ One to four player option ⚽ Match highlights with six game speeds ⚽ Manager & club histories ⚽ Complete results service ⚽ Weekly fax data on match reports transfer news & player information ⚽ 5 full divisions ⚽ Cup competitions ⚽ Comprehensive transfer market ⚽ Complete interaction with other team managers ⚽ Full player training with up to five dedicated coaching staff.

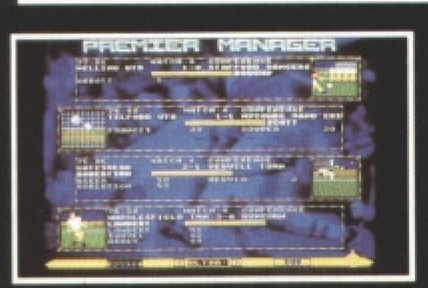
"The answer to a dedicated football fans prayers" (Amiga Format)

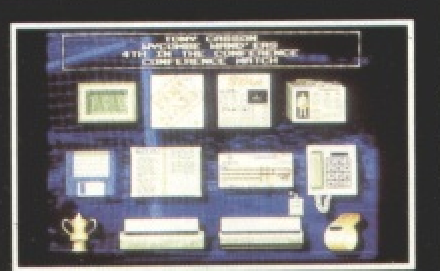
"A contender for the best soccer management game on the Amiga" (Amiga Power)

"Convincingly boots other football management games into touch" (Amiga Action 90%)

The most comprehensive and sophisticated football strategy game ever.









Available from your local stockist or direct from Gremlin Graphics Software Ltd.

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ONE ON ONE



This is David Darling, one of the directors of Codemasters, Britain's most successful budget software house. From humble beginnings as a programmer, to a self-made millionaire, David really does have a lot to smile about nowadays. Simon Byron found out how exactly David came to be so...

...CHEAP 'N CHEERFUL!

How did you first become involved in the computer industry?
Really, from having a computer while myself and Richard were at school. It was back in 1984 and we had managed to blag enough money from Dad to buy a Commodore 64. Like everyone, we played games and dabbled in programming and then over the next few months the programming took over and we ended up writing a couple of games. From there we placed small ads in magazines offering our games via mail order. It became utterly shattering - programming all day and then fulfilling orders all night by duplicating by hand. Then we decided to go freelance and worked with Mastertronic. We created loads of games, such as Chiller, and basically got enough money together to form Codemasters.

In what year was Codemasters set up?
We launched Codemasters in 1986 with a range of twelve games. We got off to a great start - in our first year of trading we became the number one software publisher in one of the Gallup charts.

How has the company progressed over the years?
The company hasn't so much progressed - more exploded, especially during the last few years! We started with just a handful of people - four or five. We're up to about fifty staff now. It's quite amazing how many people think we're a tiny publishing house which just chucks out budget games. Codemasters has been involved in the console market for two years with a lot of activity in America where we've been really successful with games and the Game Genie. The size of the company is only just becoming understood over here as we launch the console software.

Why did you decide to publish bidget games?
The budget market is an incredibly buoyant and active market. We were selling at £1.99 when we launched and it worked for the reason that all games players could afford to buy budget priced

product. Because we started in a small way we could afford to keep the prices way down. We had no massive over-heads, no 10,000 square-foot office in London - just a small business unit in Banbury, Oxfordshire.



What was the Codemasters' first game and how well did it do?
One of the first games was BMX Simulator which was is one of the best-selling games we've ever done. It hit the market at precisely the right time when BMX was a big sport. BMX gave Codemasters enough money to invest in new programmers and really got everything rolling.

How many Amiga games do you tend to have 'on the go' at any one time and what is your input on them?
Usually about four or five products at a go. Sadly I don't have as much time to see the games as I would actually like. I generally get to see the design boards or demos to approve the product but from then on it's usually the project managers who look after the day to day running of the product. I do get to be in the 'overall picture' - such as the artwork, the formats a game is being converted on to, and the release date.

How long from the original design stage does it generally take for a game to reach its finished state?
It can vary so much - usually anything between three to nine months to develop and publish a game. It all depends what it is you're working on, how efficient the programming team are and how many versions of the game are being developed. The console stuff, because you're playing with 4-meg carts, can take well over a year.

> "At the end of the day, a bad game won't sell and we never put what we consider a bad game onto the market."
>
> **David Darling, Codemasters.**

Dizzy is undoubtedly the Codemasters' star. Who dreamt him up originally and when did he first appear?
Dizzy nearly never happened. The character was created by the programming team The Oliver Twins who were supposed to be concentrating on simulations and action games. They came up with this Dizzy thing and I really didn't see any commercial value in it at all. I mean, a completely unheard of cartoon character created especially for a game? It just didn't see right for the time. Remember, this was before the UK had even heard of Mario and Sonic. But in the end we released Dizzy as a filler in the release schedule. It did nothing. It sat there for the first week. Then orders picked up and gradually increased. In two months we couldn't duplicate the thing fast enough! From there it has just ballooned. Dizzy is a huge success.

I reckon a lot of Dizzy's popularity stems from the cute factor - it's simple fun and suitable for anyone. It really is a game for all the family, because even people who aren't controlling the action can suggest solutions or ideas. Some of the adventures are quite complicated but the cartoony atmosphere of the game prevents people getting wound up or annoyed - because it looks quite straight forward.



What was the reasoning behind publishing Crystal Kingdom Dizzy at the higher price of £19.99?
A lot of reasons really. One being budget software does seem to be losing its impact in the shops and we wanted to have a go at really beefing up the Dizzy character, which meant setting aside a whole year for its development. We could have used some old Dizzy code and just slammed in a new plot and graphics and shoved it out at £7.99 but we're always ready to give an idea a go so a full-price Dizzy was put in development. Whether the players of the game really notice the difference is difficult to judge but we're pleased with the game. It was created by a whole new team, not the usual Dizzy squad, to get some new life into the product and I think it does have a slightly different feel about it, while still being a definite Dizzy game.

Judging by the review marks we've seen, CDK is perceived as being 'just above average'. Do you think the higher price has something to do with this or is it that people are becoming bored with Dizzy?
You'll hear a lot of people saying he's past his sell by date but that simply isn't true. If the public are buying the games, making them get to number one, how can anyone say he's unpopular? Another comment is that they're all the same, which is very generalised. Compare some of the latest games with the first one and you'll see an enormous difference in quality - check out Dizzy: Prince of the Yolkfolk, that's superb. Probably the

Proving that David knows some top stars, here's a picture from last year which shows the amiable Dave (right) with Thor Aackerland, the Nintendo World Champ .

ONEONONE



Here's Dave (in the middle) with a couple of his colleagues. Pete Williamson, on the left, is, so we're told, a 'star' console programmer and the geezer on the right is none other than Paul Ranson, a so-called Development Manager.

release of Crystal Kingdom Dizzy at the £19.99 price point did make people wonder if we were having one last go at grabbing the money but it's not true - it was just another way to develop a game.

Was the £19.99 thing a one-off ?
The right product which we've invested in may come along which will appear at £19.99 - even another Dizzy game. It's quite likely the massive Dizzy console game will appear on the Amiga, that's really the biggest and best Dizzy game we've created. It was awarded Best NES Graphic Adventure when we released it in America.

How badly do you think low review marks affect a game's sales?
As the magazines set themselves up as a buying guide it follows that people use them as such. At the end of the day, a bad game won't sell and we never put what we consider a bad game onto the market.

Do you get bitter at all if one of your games does receive a low review mark?
I certainly want to know why but, at the end of the day, it is a personal opinion and if all the comments are correct and argued in a professional manner then I respect a point of view. What is really annoying is when a piece is just vindictive and badly researched but, thankfully, the review press does appear to be getting a lot better and is looking at games in a sensible manner.

> "[The Amiga] is certainly one of the strongest games markets at the moment and a market where good product will succeed."
>
> **David Darling, Codemasters.**

What do you personally think of the Amiga games market?
It's certainly one of the strongest games markets at the moment and a market where good product will succeed. The variety of product is good and, generally, it's probably the best of the home computer markets to be involved in.

Do you think that the Amiga is losing its importance within the computer industry?
What you have to remember is that the game-playing audience is becoming further spread out these today. People wanting a games machine have choices which match the Amiga - the PC, the Megadrive and the SNES. As time goes, on the spread will be wider and perhaps the Amiga will fade in times to come. Thankfully, Commodore are playing it pretty smart by continually updating the Amiga - annoying for owners sometimes when they read of a new machine to appear that's better than the one they currently own - but this sort of activity can only help to keep the Amiga a popular format amongst very stiff competition from the console market.

How does piracy affect Codemasters and do you think your budget price-point has anything to do with this?
Codemasters doesn't appear to suffer heavily from piracy but the comment that is so often used by pirates (If the games weren't so overpriced they wouldn't copy them) is difficult to believe. If that were the case then all budget software would outsell full-price releases by about 3:1. Basically, if pirates are going to copy games, they going to copy anything they want - even a £2.99 game. But the £7.99 stuff is generally more affordable to everyone which helps us.

Do you think you'll be releasing any A1200 only budget games?
At the moment I'd have to say probably not, unless a special opportunity came along. Codemasters is very much a mass-market publisher and if Commodore succeed in making the A1200 a mass-market machine then of course we will.

What do you think you'd be doing now if you weren't the top-bod at Codemasters?
Probably a pilot. I'm qualified to fly a plane and a helicopter and it's great to just bomb off and take to the skies. So, yes, a pilot or racing cars - something sporty and fast.

Did you imagine from the start that things would turn out as well as they have for you?
Well, it's the hope of everyone that starts up their own business to become utterly successful so it was especially pleasing when Codemasters became a success in the 1980s. Now we've got to concentrate on keeping that success alive. We're three years into the 1990s and I reckon we're doing a pretty good job of it so far.



The men behind the success of Codemasters take time out from the hustle and bustle of high powered executive decisions and sit in a churchyard for a bit. From left to right they are David, Richard (or 'Rich' if you're trendy) and Jim their Dad.

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WORK IN PROGRESS

Spring may bring blossoming trees, singing birds and a new Council Tax levy but it's also a time when the games scene is traditionally quiet. In a few month's time there's going to be a wave of releases begging for your attention and over the next eleven pages you'll discover how the big summer blockbusters are currently shaping up...





THE BAT, THE CAT AND KONAMI

Mention the words 'Bat' and 'Man' in the same sentence to Simon Byron and he'll turn into a maniac, singing the film theme and leaping bat-like across the desks in the office. He begged, he pleaded, he offered large sums of money to write this WIP and we just didn't have the heart to turn him down (and pass up on the chance to earn a few quid off him).



A scene from Level Two. Batman is being attacked from all angles as he performs a diving roll to avoid all the fireballs being chucked at him.



After a night of anarchy, Batman finally catches up with the thoroughly evil Penguin who is guarded by his faithful servants.

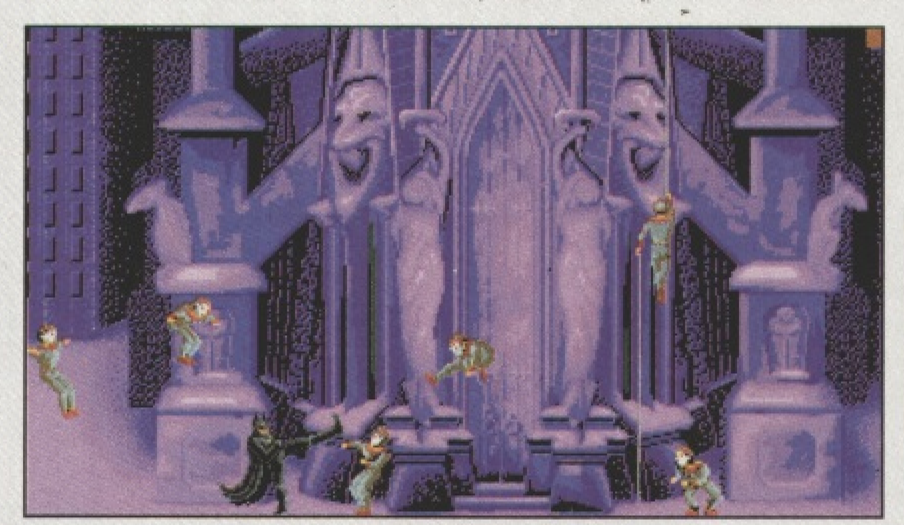
Since The Dark Knight Returns was published in the 80s, Batman has undergone a major personality change in the eyes of the public. The days of "Ka-Pow" and "Holy explosive rubber shark repellent" are long passed, for these are dark times indeed for Bruce Wayne and his alter-ego. And although Batman fever has died down a little now, there are still an enormous number of people who collect the graphic novels and comics with an almost religious obsession.

The films, too, have been an enormous success and the original has been responsible for one of the better game/film tie-ins to appear on the Amiga. Opinion over the second movie is divided here in the office - Dave thinks it 'lacked substance' (he's getting old, you see) while I thought it was a vast improvement over the original (quel surprise - Ed.). So I was more pleased than most to hear that a conversion was being handled by Konami. Would I now be offered the chance to actually 'be' Batman?

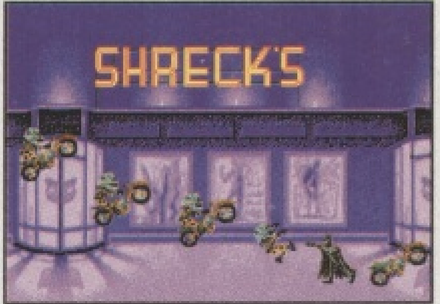
Denton Designs landed the prestigious task of converting the game but they weren't the first choice, as John Heap, lead programmer of the Amiga version, explains: "Rage [the team behind Striker] were originally handling the conversion. They weren't exactly taken off the project but the whole deal just took too long to sort out with Konami. It had been on the cards for several months and by the time they actually got round to signing the deal Rage had other commitments."

So, then, with everything signed on the dotted line, it was down to the nitty gritty. But how easy was it to initially come up with a game design? "Batman Returns is an easy film to convert because there's a lot of action," reflects John. "The script was amusing to read but there wasn't a great deal of dialogue as most of the film was basically down to the fighting sequences. Warner Brothers supplied us with screenshots, slides and photographs along with a load of artistic material from which we produced a minimal game design. We then spent three weeks just expanding this design.

"Everything has to be authorised by DC Comics, Warner Brothers and Konami, which makes the whole operation very time consuming. We have to send things off and wait a while before we can actually use anything in the game. Warner Brothers are more worried about the major characters like Batman, Catwoman and The Penguin and they are very keen on getting the Gothic feel of the backgrounds into the game. There were also little points in the spec, such as Batman cannot die

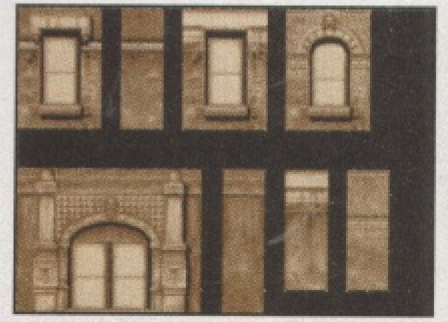


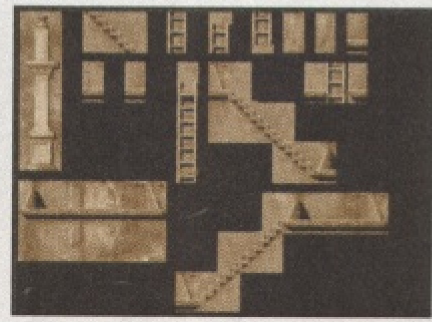
There are a number of different fighting moves available to Batman at any one time and here we see him demonstrating his lethal kick. Note the number of malicious mime artists who attempt to sneak up on The Dark Knight by absailing from the rooftops.



ABatman will be able to pick up weapons such as the Batarang and those metal frisbees from out of the film to use to his advantage.







Just look at those amazing backdrop pieces - you'd almost think they were real. This is a selection of some of the tiles which go to make up the levels and, as is perfectly evident, using sixteen colours over such a narrow colour range produces some excellent effects.

- he's just got to become extremely tired. In fact nobody can die at all in the game, they just go to 'Sprite Heaven'."

All this and we haven't even begun with the game proper. John's probably more qualified to talk about the game design than me so I'll let him explain the basic premise. "It's basically a fast, aggressive beat-'em come shoot-'em-up set over five major levels. Level One takes place just after the tree lighting ceremony when the President comes in. Level Two is set in the Gotham Plaza once again, but this time it's after a night of anarchy from the Red Triangle Gang. There are lots of traps and enemies so this is quite a hard level. Then it's onto Level Three which is a one-on-one confrontation with Catwoman. We decided to give her a level on her own because she's such a strong character and it all takes place along the rooftops and down the sides of buildings. This part's all very acrobatic so there's more emphasis on the platform element.

"Level Four is based on the part of the film where the police think that Batman has kidnapped the Ice Princess, so the first thing to do is save her. Should you fail - which you probably will - then the police appear and force Batman across the rooftops into a fight with Catwoman. Level Five is split into three parts. First you've got to rescue the children from the Circus Train, then find The Penguin's lair by running through the sewers and, finally, confront The Penguin himself.

"Konami weren't too keen on doing a multi section game like Ocean's because the two games would end up looking too similar. I don't mind being compared to Ocean's game - it's inevitable - but I think ours will come out on top. It doesn't really worry us as the original game was out a long time ago."

Collecting objects and using them in the right places may sound quite 'adventurey' but John wants to play down that aspect. "There is that sort of element in there but that shouldn't detract from the beat-'em-up/shoot-'em-up side of the game. There are certain things which you do have to find, just to add a little depth to way the game plays. Once you know how to kill an acrobat you won't just be able to run through the level every time using the same technique. All the adversaries can do different things so there's a different way of successfully defeating them.

> "We're going to have to be sharper, we can't just produce something off the back of [the film] anymore - the game's got to stand up in its own right."
>
> John Heap: Batman Returns Programmer.

"One of the hardest parts of the game was the baddy artificial intelligence which isn't working too well at the moment because people are just ducking or punching any objects that are thrown at them. Each sprite runs down a decision tree so every character is capable of making his own attack plans. It all runs through a system of choices, such as how close am I to Batman, can I get at Batman, etc, etc, and because it's a tree structure, all the options can multiply which means that you'll never get the situation where an adversary does exactly the same thing every game."

Did Denton have to make any major alterations to the plot to produce a more playable game? "We've had to join bits together which weren't actually together in the film, like the Catwoman fight which is split over several different areas in the film whereas ours takes place in one location. If you've seen the film you'll know that there are a few instances where things just happen in a split-second and we've basically made end-of-levels out of them. The end of the first level involves rescuing Selina Kyle and to complete the second you need to blow up the strongman using a bomb collected by 'defeating' a clown who happened to be carrying an explosive."

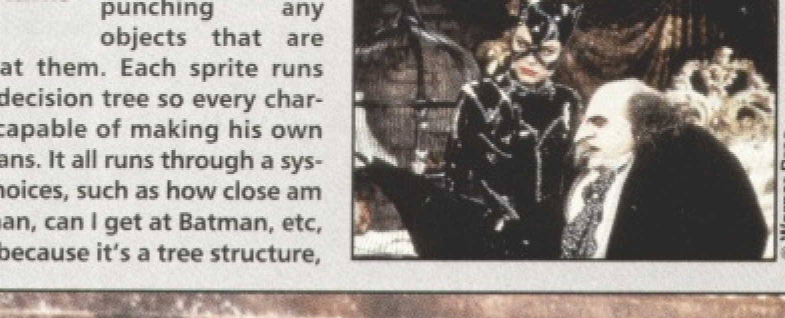
One of the most impressive aspects of the game is the scenery. How much work was involved in creating them? "The backgrounds took a while to finish, typically about six weeks per level," offers John. "Quite a few of the backgrounds were initially digitised from screenshots of the film so people who are fans of the film will recognise some of the locations. We've basically tried to make the game as close to the film."

What about the music, then. Will it incorporate the moody Danny Elfman Batman Theme? "The title music has got a Batman theme. We aren't allowed to copy the film score exactly, but it sounds very similar. We're having different music for every level and between levels there will be a digitised pictures coupled with text to set the scene. There'll also be between 80 and 90K of sampled sound effects per level, like Selina's "mee-oww", you can't mistake that, or The Penguin going "baa-aa". I can't do the noises very accurately." He's right there, you know.

You'd have thought that working on the official film tie-in would produce loads of Batman-type freebies but, as John explains, that wasn't the case. "We actually had to go out and buy the video ourselves. The only thing we were given free was the CD of the soundtrack but I expect that Konami will want that back."

John isn't worried about the fact that the film and video have both been and gone, reducing the game's impact. "It just means that we're going to have to be sharper, we can't just produce something off the back of it anymore - the game's got to stand up in its own right. It will sell more because of the Batman Returns title but the hype has since died."

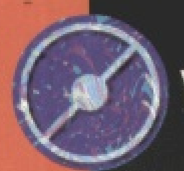
John's extremely happy with the way things are progressing. "It's all looking really polished, which is our main objective." And I have to say that I agree with him. Look out for a full review very shortly.



PROJECT:
Batman Returns
PUBLISHER: Konami
DEVELOPER:
Denton Designs - John Heap, Roy Bannon (Programming) Ally Noble, Paul Salmon, Don Jones (Graphics) Fred Gray (Sound)
INITIATED: Early 1992
RELEASE: May 1993



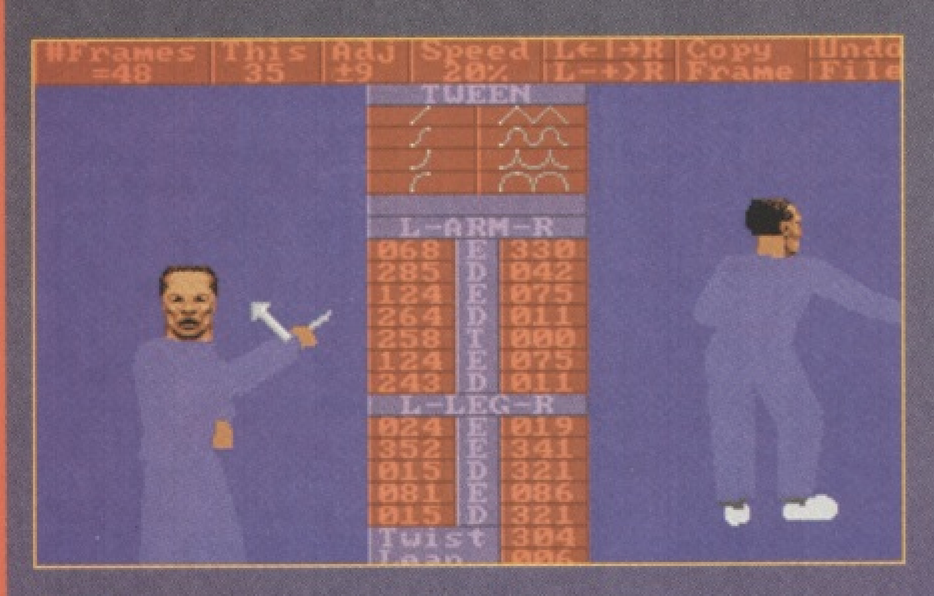
If all this film talk has made you moist at the Utility Belt then you'll be pleased to know that the Warner Brothers' video is still available for rental or, if you're really affluent, you can purchase it for the reasonable asking price of £13.99. It is, as they say in the 'biz', at your local stockist now.



David Upchurch jacks into the Net and takes a look at Empire's new virtual reality RPG...

PROJECT: Cyberspace
PUBLISHER: Empire
DEVELOPER: Oxford Digital Enterprises
John Wood, Champie Horrocks (Design, Programming)
Ade Barritt (Programming)
Walt Bayer (Graphics, Programming)
Graham Rice (Graphics)
James Butler (Script)
INITIATED: December 1991
RELEASE: September 1993

WORLDS WITHIN WORLDS



Cyberspace, like Yuppy and Thatcher, is one of those words that is synonymous with the 80s. Indeed, as that decade drew to a close, it was nearly impossible to find a science-fiction book or magazine that didn't mention Cyberspace at least once.

I guess we've got author William Gibson to thank for that. It was in his novel Neuromancer that he first proposed a dark future society where information is power, vast multi-national conglomerates rule the world and people can interact directly with the virtual reality of Cyberspace by 'jacking in' to their computer system via sockets in their brains.

But now Empire are trying to drag the term Cyberspace kicking and screaming into the 90s with their new game of the same name which, so they claim, is "a virtual world inside a virtual world." The game is based on the Cyberspace role-playing game from Iron Crown Enterprises. Empire are keeping the precise details of the plot very close to their chest but what they will divulge is that the action takes place in the year 2090. You play an innocent member of society who, while visiting a friend in Boston, gets involved with something very sinister and very dangerous.

Oxford Digital Enterprises, who have been in charge of such recent Empire hits as Pacific Islands and Volfied, are in charge of the coding. I talked to ODE boss Rik Yapp about the game.

So come on, Rik, what's the plot? "Oh no - you don't catch me out with that one," laughs Rik. "We don't want to reveal very much of the main plot because it could spoil it for people playing the game. What I will say, though, is that it involves many twists and turns. I wish I could tell you more about the plot because I love its intricacy; every layer you peel back reveals more underneath. The main characters are also fascinating but you'll just have to play the game and meet them for yourself!"

As you explore this future Boston, which consists of an incredible 100,000 buildings and 1,000,000 computer-controlled characters, there are various mini-plots to get involved in, then as the game progresses you are drawn more and more into the main plot thread.

"At the beginning of the game," Rik explains, "the player is actively encouraged to explore sub-plots, mini-plots and minor tasks. However, once the player achieves the first medium-term goal and the pace of the game hots up then side-tracks are going to become a lot less attractive. For a start, the game becomes time-dependent and you'll be focussed on one particular goal. Take my word for it, you are really going to want to achieve this!

"It's at this point that the intelligence of the computer 'Games Master' comes into its own and controls events. The player will not be allowed to just wander around getting nowhere. Events will be continually thrown up to keep the plot moving along. There will be no point in the game where the player says 'Oooh, I don't know what to do now.' However, that's not to say that you get channelled into the correct way of doing things..."

"There will be no point in the game where the player says 'Oooh, I don't know what to do now.'"
Rik Yapp
ODE Boss

The player controls the action via the mouse and an innovative HUD-like display. "We preferred this to a control panel as we can have a full-screen 3D view and draw the player into the game so that it feels as if they were really there," says Rik.

One of Cyberspace's more unusual features is the way the player interacts with computer-controlled



inhabitants of the world. "Interaction in a conversation is a simple matter of answering questions or offering items to the NPCs [Non-Player Characters]," says Rik. "The responses you can give are simple in a complicated sort of way. You can effectively only say Yes (or tell the truth) or No (or lie); before you reply you set a slider bar indicating the level of contempt/flattery you wish to express and another bar ranging from Strong Yes to Weak Yes or Strong No to Weak No. Then your response will appear.



"This gives you very subtle modifications that you can make to your means of expression. The whole interaction system has been very carefully worked out after examining literally dozens of games. We're very proud of what we've got and expect people to take to it very quickly and find it provides a seamless link with the action."

The game world, including Cyberspace which is accessed via computers you find, is depicted in wondrous polygon-based 3D, which is currently running at an impressive rate of 5-10 frames per second. "The general polygon routines are optimised to the point where Ade is convinced that it's impossible to get more than a 1-2% improvement even if you're God!" states Rik. "To that we've added cylinders, cones and spheres to increase the variety in the world and enable us to create one million realistic people without using 300 Gigabytes of data!"

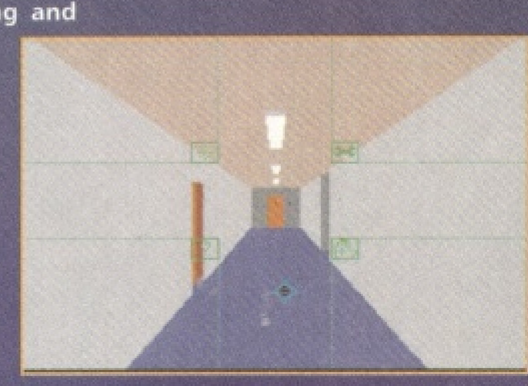
It's the animation on the people that you meet that is most amazing. They move and fight with incredible realism. This, Rik reveals, is due to their unique character animation routines: "It's based around angular motion. You bend limbs around to key frames and then generate in-betweens (or 'tweens') using one of a number of mathematical formulae. What this means is that an animation, for a run say, can be used by all our population from a short fat man to a tall thin woman with no loss of realism as we only store the angular motion. This also helps from the point of view of data size such that each of the one million characters will have about 100 animations of 16 frames each that they can perform.

"Making things act in a realistic way is very difficult - in comparison super-fast 3D is easy. At all points we have tried to ensure that the player never thinks 'People wouldn't do that. Oh well, it's only a computer game.' We never want to break the spell of the suspension of disbelief."

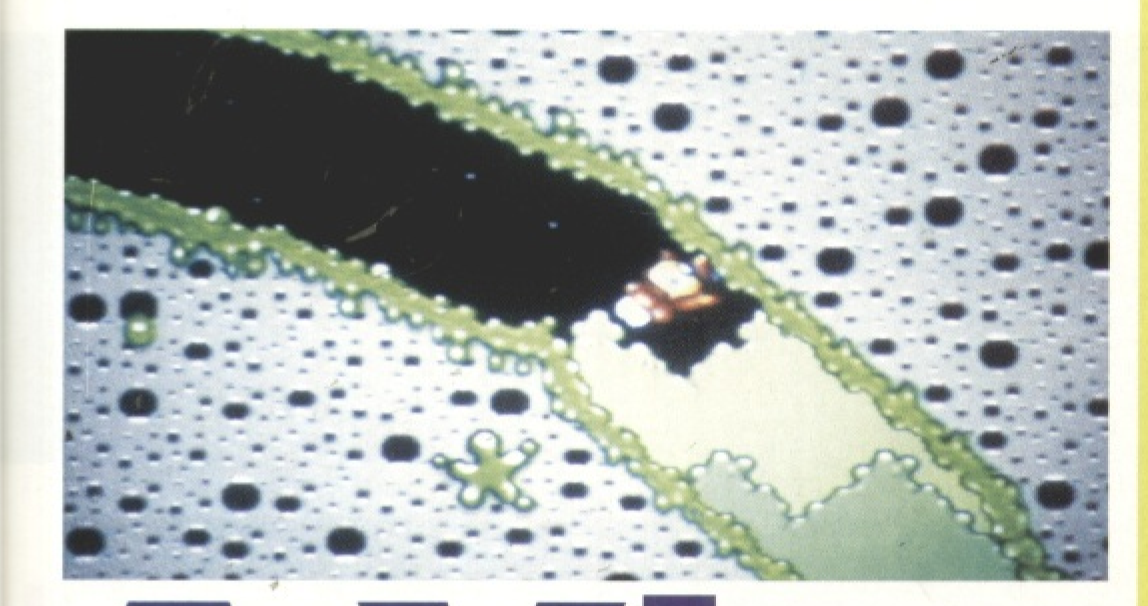
Rik's enthusiasm for the project is boundless: "Call it role playing or call it virtual reality, what it is is a world for you to explore. This world should be interesting and exciting whatever you do and I think that it achieves this - go into any bar in the city and the people you meet will be interesting and vibrant.

"This is virtual reality with the stress on REALITY - it's not a silly little linear adventure, it's a world for you to explore," he continues. "If you want to experience a vision of the future on an Amiga then this is the way to do it." And on the evidence so far, it looks like Rik's going to be correct.

"The general polygon routines are optimised to the point where Ade is convinced that it's impossible to get more than a 1-2% improvement even if you're God!"
Rik Yapp
ODE Boss







"Ah, Mr Pond. I've been expecting you..." David Upchurch takes a gander at James Pond III and a clutch of other top titles coming your way from those masters of the fish-based pun, Millennium.

A View to a Thrill

JAMES POND III
OPERATION STARFI5H

As an Amiga gamer you probably already know about the James Pond character from his previous two escapades. But if, by some bizarre twist of fate, you don't then that's sure to change by the time his latest adventure, sub-titled Operation Starfi5h, is released this Summer. Millennium are planning a promotional operation that would put Madonna to shame to ensure that every member of the public, games playing or not, has heard Pond's name and seen his cute face. Already the fishy one has his own two-page comic strip in Look In, and a whole plethora of appearances on TV and in public are scheduled. How on Earth is he going to find the time to fit in all that saving the world and stuff that he does so well?

Or should that be, how in space? Because Pond's latest adventure takes him to the Moon, where Dr Maybe has risen Phoenix-like from the ashes of his defeat at the end of Robocod to threaten civilisation as we know it once again with a scheme of such cold-minded cunning that my fingers tremble on the keyboard even as I relate it to you. You see, Maybe's new plan is to mine cheese from the Moon's bowels (which, as every schoolboy knows, is made of dairy products) and use it to flood the market, thus causing the collapse of the world economy and toppling governments left, right and centre. Terrifying.

Once again the programming duties are in the hands of Vectordean, with the coding being lead by Pond creator Chris Sorrell. "Chris was most concerned to do something absolutely new with Pond III but also to incorporate as many of the things he likes from a wide variety of other games," explains Ian Saunter, Millennium's Development Manager.

One of the most obvious of these influences is the world map, which Pond travels across as he completes each level, which is a pretty blatant steal from the Mario games. Although completing the game 'normally' only reveals one route to Dr Maybe's cheesy hide-out, performing certain in-level tasks may reveal shortcuts or bonus levels. "We plan a 140 or so levels," explains Ian, "of which at least 80-100 will be full-blown main ▶





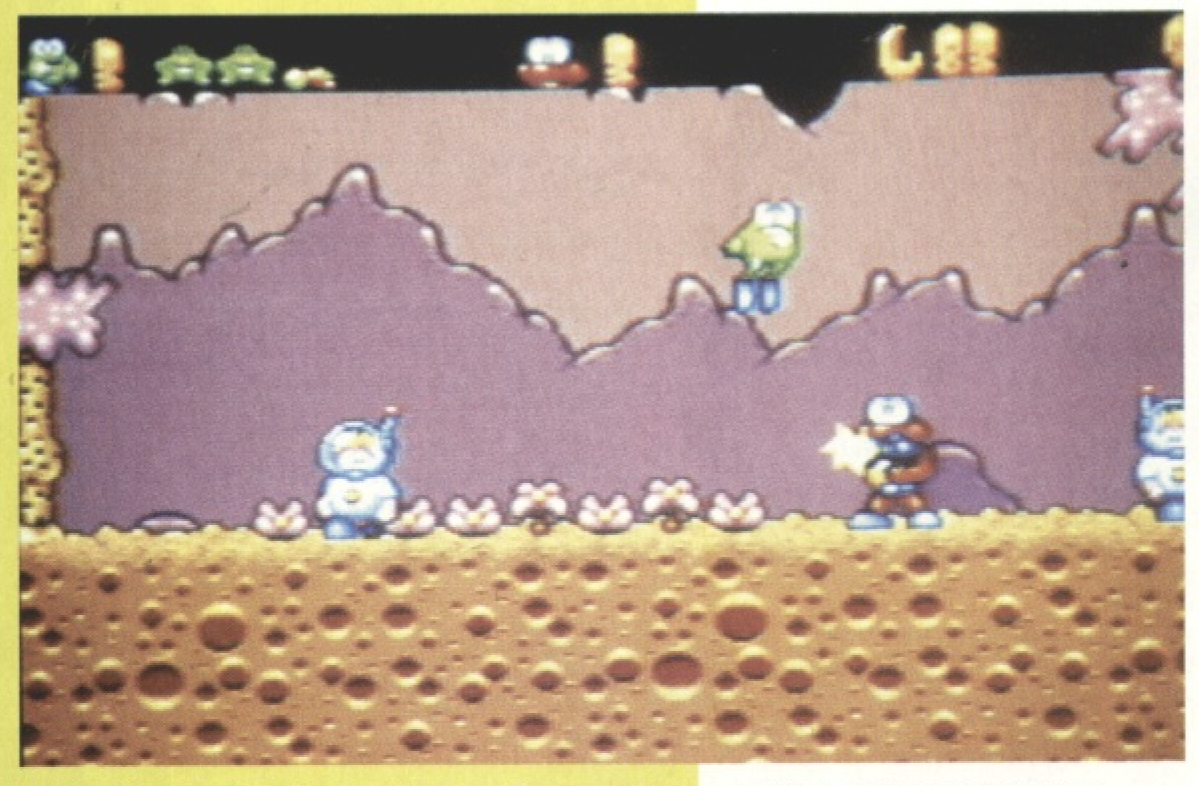
DIGGERS

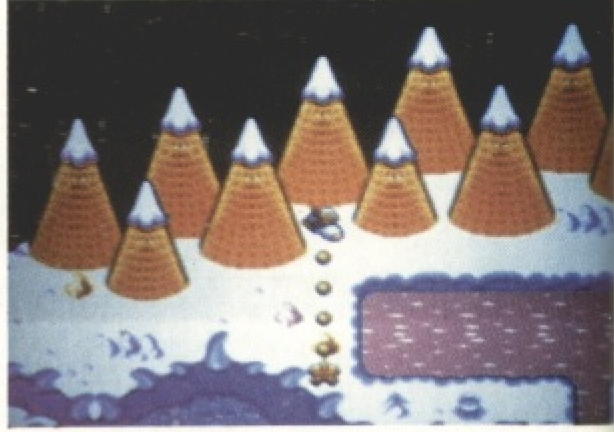
Diggers looks a lot like a Lemmings clone but it's actually very, very different to play. You, the player, assume the role of a mining company boss trying to establish a profitable business on the ore-rich planet of Zarg (great name). To do this you have to compete with rival bosses who are also hungry for wealth by establishing mines on each of the planet's 33 mining 'zones'.

This competition (which, as the Government constantly reminds us, is a good thing for business and consumer alike) can take some very underhand turns. For the authorities to consider a zone 'yours' all the diggers from any rival firms must be wiped out. So while trying to haul as much valuable ore from the ground as possible, you also have to set up lethal traps for your rivals to fall into while making sure you don't stumble into any of theirs. To add to the fun there are four races of diggers to select from, each with the typical variety of strength and weakness, and you can buy bigger and better mining equipment using the ore you've dug up to improve your mining operation.

Like Dino Worlds, Diggers employs a point n' click system to control the little miners. Thanks to some powerful artificial intelligence routines developed by programmer Toby Simpson (who created Millennium's earlier Global Effect) the diggers have a reasonable amount of independence and will, if you're busy elsewhere, take matters into their own hands and do something to help the mining operation along.

Of all the games previewed here, Diggers is the furthest down the development line and so should be ready for review in a month or two. Look out for it.





> It's a very, very fast scroll. We reckon it's twice as fast as Sonic.
>
> **Ian Saunter**
> **Millennium's Development Manager**

levels while the other 40-60 will be short bonus sections where you can get extra lives and so on. The idea is you can complete the game and then return to it and find different routes to the end."

Once into the platform-based levels that form the 'meat' of the game, however, and some of those 'differences' to earlier Pond games soon become apparent. In Pond III, our James is much, much bigger... "Basically we wanted to incorporate as much personality into Pond as possible," comments Ian, "so we made him bigger and gave him loads and loads of different poses. He's got about 120 poses at the moment, for holding onto objects, running, hanging onto things..."

Fans of Robocod may be disappointed to learn is that our hero has put his extendo suit, which allowed him to stretch up the screen, in the cleaners for the duration of his trip to the Moon. Don't fret, though, for there's a new piece of equipment to keep you, quite literally, on your toes: moon boots. These allow Pond to walk all over the place, even on the ceiling! "I don't know of any other game character who can do that," comments Ian, "It opens up lots and lots of different possibilities for puzzles and so forth. Some of the larger baddies you can actually run around on."

In addition to the boots, Pond has also radically improved his ability to use the objects that he finds. "We wanted Pond to be able to manipulate objects in a more interactive way than has normally been the case in platform games," says Ian. Thus, littering the Moon's surface, Pond will be able to find all sorts of things that he can pick up and use against Maybe's minions, including a rather snazzy ray-gun. This is powered by fruit ("Fruit is the recurring theme in the game," Ian points out) and different fruits do damage to the baddies to varying degrees. The most potent ammo of all, though, is the cake (which isn't,

BEAST BALL

Now this is my idea of fun. Beast Ball is, according to Millennium's Ian Saunter, "a no-holds-barred sports game". But, take my word for it, he's just being polite, for Beast Ball is probably the most violent fantasy sports game I've ever seen. It's also, perhaps not coincidentally, one of the most enjoyable.

Beast Ball can best be visualised by imagining the gameplay of Speedball 2 crossed with the side-on look of Manchester United Europe (which was developed by Beast Ball's coders, Teque). However, they're both relatively tame stuff in comparison. The two teams lay into each other with terrifying ferocity, often resulting in all manner of gruesome injuries, even decapitations. Randomly-appearing power-ups, like freeze, bombs, swords and shields, pop up from time to time to add to the already-frenetic mayhem.

Should the game end in a draw then you go into the aptly-named 'Injury Time', where the surviving members of each team face off against each other on the half-way line and then, as the ever eloquent Ian puts it, "beat the crap out of each other." Whichever team is left with at least one man still standing wins.

Each team consists of players from one of four races, Viking, lizardman, rhino and dragon, each with their own special attacks and abilities. Between matches the players can be healed (yes, even the headless ones) and trained up ready for the next bout of slugging, with the eventual aim being to get them through four divisions and to the top of the league.

Beast Ball plays like a dream on the basic Amiga, but even so it may well be enhanced on the A1200 so that the pitch scrolls more smoothly. However, Ian is still unsure whether they'll do it or not. "We've smoothed out the scrolling on the Megadrive but for some reason the game doesn't seem as dynamic," he comments. "It feels sort of 'stodgy' and we're going to have to somehow compromise between the two for the best feel."



Decent 'alternative' sports games have been a bit thin on the ground recently, but Beast Ball looks set to redress the balance with a vengeance. The game is currently slated for a September release, but hopefully we'll be taking a closer look at its subtleties in the near future. This will be big, mark my words.





DINO WORLDS



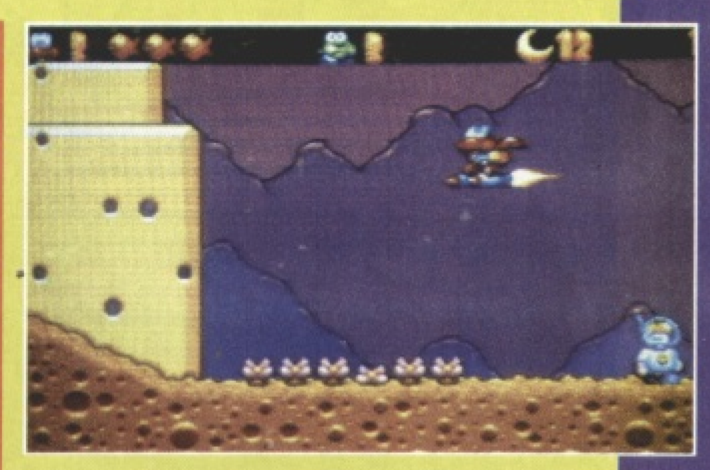
Dinosaurs seem to hold an eternal fascination for everybody and so Millennium's Dino Worlds, due for release in September, is thus in with a good chance of success, especially since the public's imagination should still be all fired up from the Summer release of Spielberg's Jurassic Park movie. According to Millennium's in-house programmer Kevin Mullard it's a game with something for everybody: "It's got puzzle elements and strategy elements with a touch of adventure in there as well," he remarks.

The player assumes the role of a lone Tyrannosaurus Rex trying to escape the slowly-approaching ice age. This involves an arduous trek northwards through varying terrains populated by all kinds of dinosaur, each with their own aims and attitudes. The friendlier dinosaurs can even be recruited to join you in your journey.

Progress north is achieved via a combination of puzzle solving (laying trees across chasms to make a bridge, for example) and strategy (battling rival groups of dinos). However, due to some innovative game design it's possible for the player to tailor the game to their liking during play, so if you don't enjoy strategy too much you can spend longer puzzle solving and so build up a massive all-conquering dino army, therefore making the strategy bits easier.

The player interface is totally mouse controlled using a simple point-n'- click system. The range of commands you can give your dinosaurs is vast, allowing you to tell them to do anything from eat and fight to build bridges. However, every dinosaur has its own personality and if neglected for too long or mistreated it will wander off and do its own thing.

At the moment there are eight species of dinosaur to encounter, including triceratops, brontosauruses and, er, human beings. Now hang on, humans never existed at the time of the dinosaurs... "They didn't," admits a slightly abashed Kevin, "but in every film you get humans with dinosaurs, so we're using some artistic licence. But it's like the tyrannosaurus and the triceratops - they're separated on the evolutionary scale by something like five million years - but in every book you read and every film you see you'll have them fighting together." Oh, that's all right then.

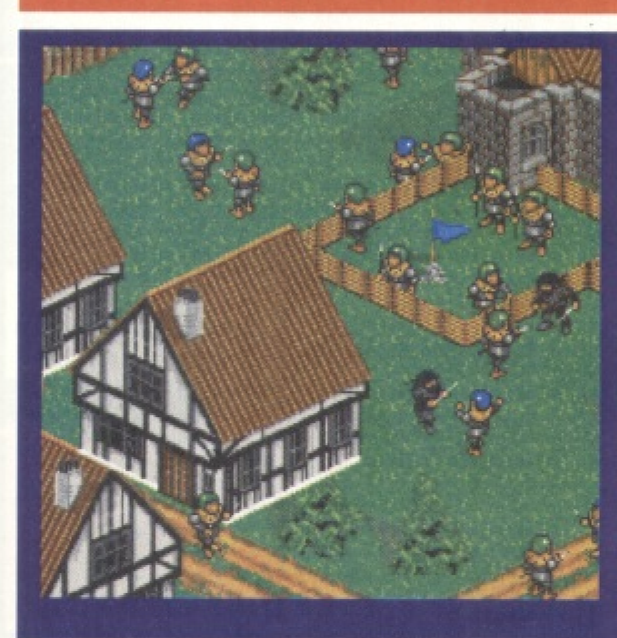


strictly speaking, a fruit but we'll let them off) - once fired it homes in on any neighbourhood nasties. As Ian says "The trick with the mapping will be to introduce all these features gradually so that the player can learn how to use them."

Pond is no longer alone now, either. "We wanted Pond to have a friend so we've got another character Finneius," explains Ian. Finneius is fellow FI5H agent who made his debut in The Aquatic Games. He shares many of Pond's abilities but his main asset is his small size, which allows him to go where Pond often can't. Once he's been found the player can switch between the two characters at will. One thing that won't be implemented, though, is a simultaneous two-player option. "It was originally an idea," comments Ian. "The second character was going to be like the Golem in Druid and just follow you around but we found that it just didn't work in the end."

Development of Pond III is leading on the A1200 for release in May, with a standard Amiga version following in September. The main reason for this is piracy. Millennium feel that it isn't as rife on the new Amiga due to the maturer profile of the people buying it. What will and what won't have to be changed to get the game to work on an A600 is still being decided but one thing that is likely to be very different is the scrolling. In 50 frames per second it zooms all over the shop in a full 360°, complete with parallaxed backgrounds. As Ian puts it "It's a very, very fast scroll. We reckon it's twice as fast as Sonic. I'm not sure yet whether we can achieve it on the normal Amiga but we'll give it a go," explains Ian.

The final comment is best left to Ian's son Tom, aged 9, who happened to be in the Millennium offices at the time of my visit because it was the school half-term: "Sonic is boring; I like James Pond," So do we, Tom, so do we.



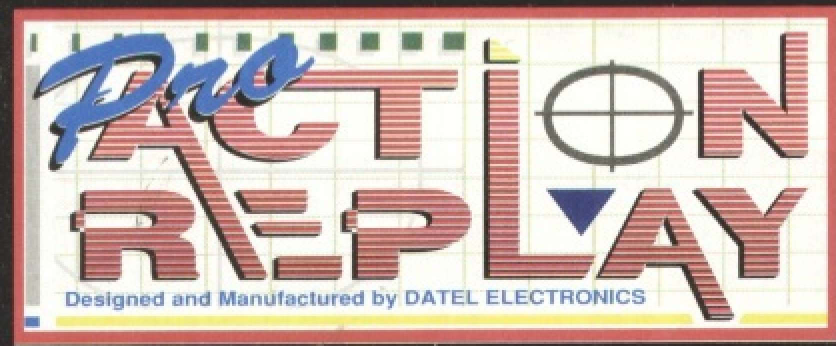


FLAG

This a game that you may have seen previewed in some form or another well over a year ago, when Gremlin Graphics held its development reins. Now the project is under Millennium's auspices, and is at last nearing completion for a Spring release.

The game casts you as a mighty wizard, hungry for domination over the planet Orm. To do this you must play a number of powerful opponents at Flag; should you defeat them all then Orm is yours. However, the twist here is that Flag is no simple boardgame, it's a contest between two villages, the occupants of which have been turned into mindless zombies and will do whatever their master bids. By sending your human 'pieces' into battle you somehow have to capture the enemy village's flag, hence the name of the game.

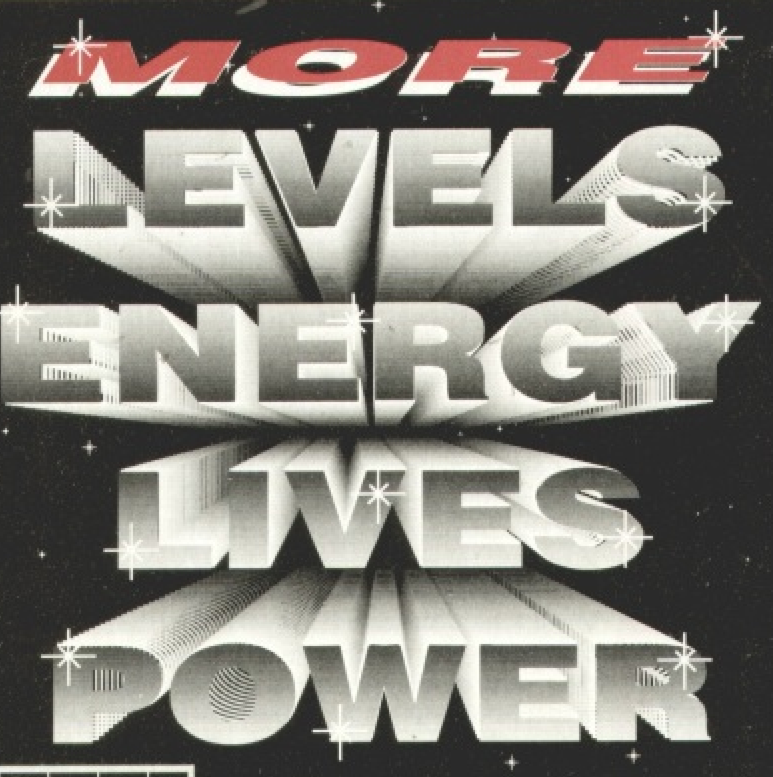
The most impressive aspect of Flag is its stunning full-screen isometric-3D play area. Thanks to an unusual point-'n'-click control system (yes, again!) there are no icons or menus cluttering up the player's view of the action, allowing you to have a ring-side view of the warring villagers' goings-on. Looks pretty sexy, doesn't it? There should be a review in an issue or two's time.



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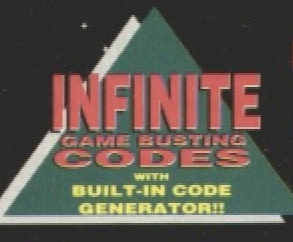
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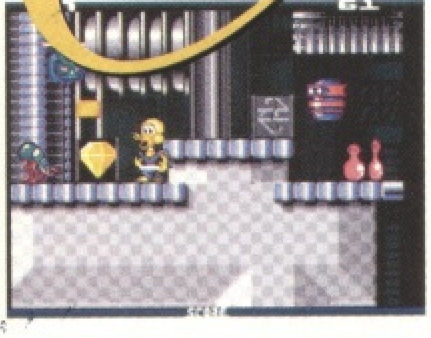






OOH, SAUCY!

Despite Dong's title, it's got nothing to do with 'you know what'. David Upchurch takes a sneaky peek...







If I know you lot I bet there's one question that you're dying to know the answer to so I'll get it out of the way first. Come on, just why is the game called Dong? "Well, I could lie and say that it's the oriental word for 'east', which is where we come from," laughs Craig Howard, co-designer and artist on Dong, "but it was just that Simon [Leggett, a fellow graphics artist] had a thing against rude words so we joked around and called it [something rude] and [something even ruder]. Eventually we settled on Dong and when we started showing it to people the name just sort of stuck. Now we quite like it actually."

I won't go into the plot, which even Craig had trouble getting his head around as he tried to explain it to me. Suffice to say it's aslick platform 'romp' set over 112 levels. You (the Dong of the title) are a humanoid duck, armed with a sword with which to slash your way through the enemy in a hunt for six parts to a key which grant you entrance to the castle of your archnemesis, another duck called, er, Dick.

"Dong's been designed to be playable and fun," says Craig. "I think a lot of people now say 'Oh we can do this technically' and although they can have only one sprite on-screen but can get 50-frame scrolling and loads of colours they do it. We've not compromised the game for the sake of the technical side, though that's still quite groovy."

"As far as we're concerned Dong is the same quality, if not more so, than most £25.99 games."

Craig Howard, Dong Artist

The game started life as a simple demo which The Hidden took around last Autumn's ECTS show. Global Software liked the look of it and the rest, as they say, is history. The game has changed a lot since those early days, though: "It was a hell of a lot rougher then," comments Craig. "You basically ran around collecting stars and that was it. There were no little frilly bits; it was just a one-player, 25-frames-per-second scrolling, NTSC-screen game. Then we thought 'Oh, let's do this' and 'let's do that' and it just grew bigger."

So now Dong boasts full use of the PAL screen (i.e. your play area takes up the full screen), 50-frames-per-second scrolling and a rather nifty two-player mode, where each player gets half the screen to themselves to roam around in. If anything, it looks a bit like Sonic 2's two-player mode, because the sprites and backgrounds are squashed.

"What we're trying to do is keep the game going really fast and smooth in the two-player bit, which is quite hard on a normal A500. We're really chuffed with it," says Criag. "We tried the sprites at normal size but the play areas became so limited that the game is impossible to play. What you lose in graphic quality you gain in playability.

"At the moment the two Dong are independent. What we might have is something like Bubble Bobble where the person who gets the most stars gets a bonus. I don't think you'll be able to kick each other in or stand on each other or anything like that. It's more like a race."

Dong should be released in April, at the surprisingly-low price of just £15.99. "We don't want people to think of it as a cheap game," Craig points out. "As far as we're concerned it's the same quality, if not more so, than most £25.99 games. We've put a hell of a lot of work into it and there's a hell of a lot of game in there. We didn't sit down to write a Shareware game that got elaborated on. We settled on the £15.99 price because we wanted the game to be seen by as many people as possible. Maybe instead of paying £25.99 for another game you could go out and get this and a curry instead. You'd enjoy it all the more then."

PROJECT: Dong
PUBLISHER: Global Software
DEVELOPER: The Hidden -
Craig Howard (Design, Graphics)
William Bell (Programming)
Simon Leggett (Graphics)
Carl Jermy (Sound)
INITIATED: September 1992
RELEASE: April 1993





PROJECT: The Lost Vikings
PUBLISHER: Interplay
DEVELOPER: In-house
James Anhalt (Amiga programming)
Joey Ray Hall, Stu Rose (Graphics)
INITIATED: July 1992
RELEASE: May 1993

BEARDY WEIRDY

The milk and cookies must've been keeping the boys at Interplay awake because their latest is very strange. David Upchurch investigates...

Bizarre just is not the word to describe The Lost Vikings' plot. It tells the strange tale of how a trio of aggressive bearded Norse warriors are kidnapped from their village by Tomator, an intergalactic zookeeper on the look out for new specimens. Not content to sit in a cage and have alien kids pulling stupid faces at them for the rest of their lives they decide to escape, and so they make their way through the peril-filled chambers of Tomator's UFO in search of a way back home for more drinking, pillaging and wenching.

"We were having lunch, all sitting around and talking about the next game that we should make," explains Alan Pavlish, The Lost Vikings' product manager speaking from Interplay's California HQ, of the game's genesis. "We tossed around many ideas and the Vikings theme just kind of stuck. It's original and Vikings lend themselves well to making them humourous."

"The gameplay was originally inspired by Lemmings," he continues, "but as the development process evolved we lowered the number of Vikings down to three and gave each of them two abilities. We found that this was a sufficient number of skills to create the puzzles. Having too many skills would make the game too complicated."

The Lost Vikings has a strong platform game element too. "There's a little bit of Sonic the hedgehog thrown in there," agrees Alan.



Thus the team is made up of Erik the Swift who, as his name implies, is good at running and jumping, Baleog the Fierce who is skilled with sword and bow and last, but by no means least, Olaf the Stout who wields a mighty shield with which he can protect the rest of the boys from attack.

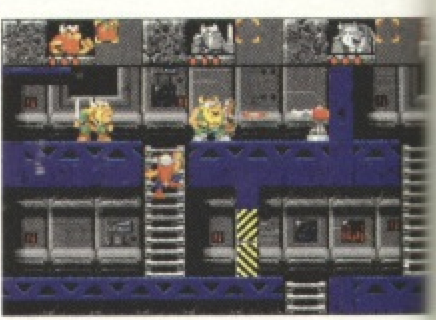
During the game the player has to use the three characters in various permutations to throw switches, deactivate traps and so on. But if this sounds like yet another round of dry, boring puzzle solving you couldn't be more wrong. The Vikings are wonderfully animated and full of character. They even have a go at each other using cartoon-like speech bubbles!

The Lost Vikings started life as a game for the Super NES console, and this is the first time to my knowledge that an Amiga game has originated on the Nintendo console. "We try to do our games on as many different systems as possible," explains Alan. Despite the Super NES's more powerful sprite-handling capabilities, Alan assures me that the Amiga version will be nigh-on identical to the Nintendo's: "There really isn't anything significantly different between the two versions, other than minor technical differences."

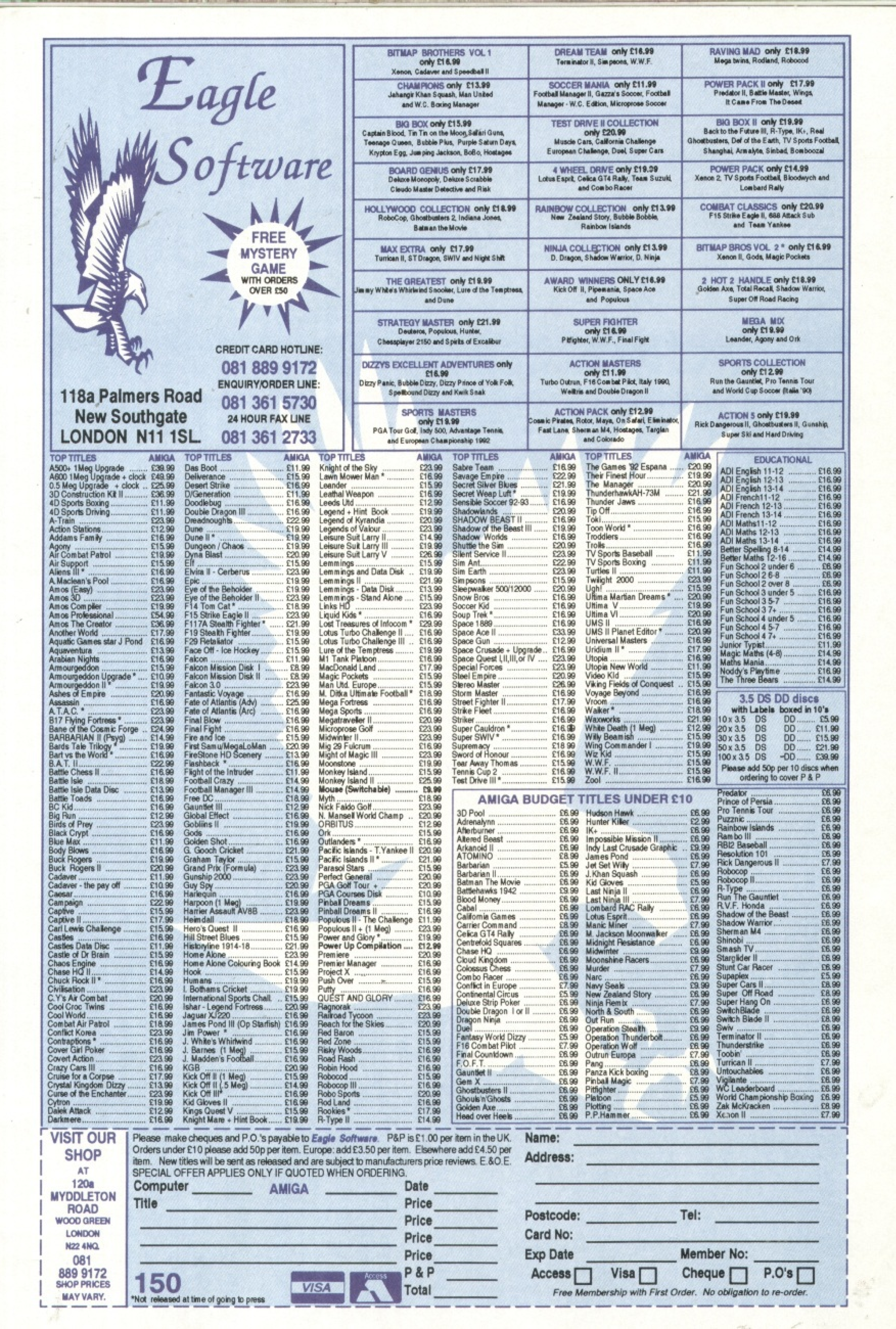
"The Amiga is great to program on because it's 68000-based and its software support for scrolling and sprites makes life a lot easier," says Alan. "The Amiga's hardware really helps us to make a version of the game that is as close as possible to the Super NES original."

Not that the conversion process was entirely hassle free, as Alan explains. "The game had to be essentially rewritten from scratch because the Super NES uses the 65816 processor and the Amiga is 68000-based. The underlying game logic and algorithms stay the same but since the hardware configuration is different, we had to rewrite that part of the code. The hardest thing was getting the scrolling and sprite routines fast enough. Also, the logic to switch between the Vikings and all of the problems that crept into the code at that time gave us many problems."

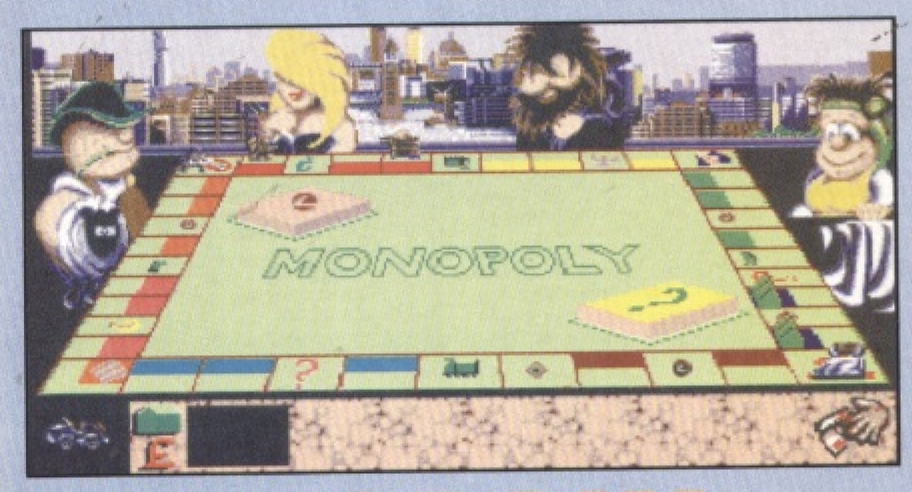
The Lost Vikings is roughly 90% of the way to completion and already it's looking like a real winner. If Interplay can keep the puzzles interesting without making them overly complicated then this should be a real treat for games players of every persuasion.







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MONOPOLY

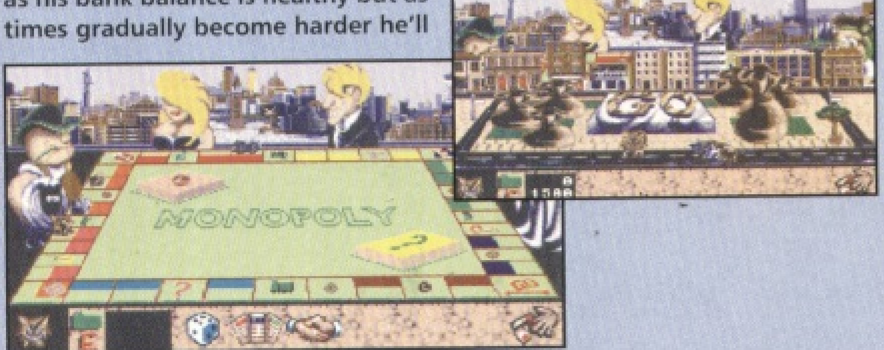
Supervision

Monopoly is Monopoly, right? Well, yes, in a sense, but new software house Supervision (see News last month) has decided that there's life in the old dog, iron, hat, boot, car and boat yet. They've been beavering away for the past nine months on a brand new Monopoly incarnation full of previously unseen features.

The basic gameplay still revolves around buying and developing properties but the aspect of this computerised version which is different to all the rest is the graphics and sound. You can opt to play as one of eight characters (a farmer and a granny have been added to enable more player participation) which are all fully animated and come complete with numerous sound effects. Miss Trixie, for example, plays as the dog (no gags, please) and as her piece travels around the board you'll be treated to woofs and other dog-associated noises. Mobile Michael, the yuppie, will continue to smile as long as his bank balance is healthy but as times gradually become harder he'll turn from a smart-suited gent to a lowly tramp.

All the squares on the board have been given the same lavish graphics treatment, so Kings Cross actually looks like, um, Kings Cross while house or hotels erected in Old Kent Road will look wildly different from their Mayfair counterparts. You never got that with the fiddly green houses, did you?

And, if truth be told, it's all shaping up to be quite a stomper. The audio and visual additions don't detract from the computerised version at all, so the same timeless gameplay remains completely intact and if all the new features bother any die-hard Monopolers then they can always exercise the right to turn the offending intrusion off. Let's just hope that the game doesn't take the six hours or so that the conventional version usually requires otherwise we're going to be in for some late nights when it comes to reviewing it next month.





BEAVERS

Grandslam



Arc Developments and Grandslam continue their successful partnership with the imminent release of Beavers, their first foray into the world of cartoony romp-'em-ups. If you're the type of reader who loads up his coverdisk before scanning the magazine then you'll no doubt be aware of the quality of Beavers but for those who prefer an informative read then here's the full lowdown.

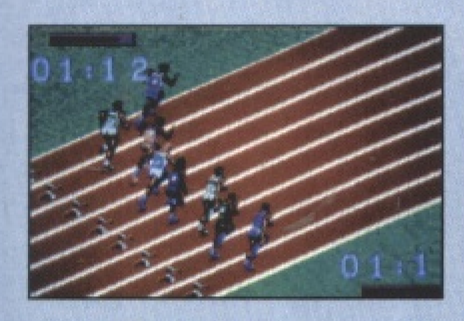
The story tells of how Jethro Beaver's young voluptuous girlyfriend has been kidnapped by the evil fox gang and how the furry beaver is getting a lot of stick from his mates for letting such an unoriginal catastrophe happen in the first place. So, it's off into the cutesy four-way scrolling landscape populated by rabid foxes, chainsaw wielding raccoons and hillbilly bears, to name but a few.

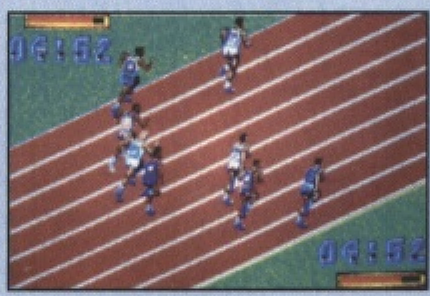
It's certainly familiar territory and the competition in this genre is fierce but, from what we've seen, Beavers looks likely to become a benchmark for games of this type. Grandslam ensure us that the game is definitely going to be the next Big Thing (they would say that, wouldn't they?) and intend to launch a combined advertising and sticker campaign which is based around the rather dubious catchphrase of "Eager for Beaver" - but don't let that put you off.

The finished version may well be slightly different to the playable demo sellotaped oh-so-nicely to the cover of this month's issue. Arc are currently looking into whether they can improve the slightly sparse copper banded background without a significant loss of speed, so don't be surprised if there's some tasty parralax routines included when Beavers is released sometime in the near future.











SUPERSPORTS CHALLENGE

Microids

It's unusual to hear of a forthcoming sports sim this year as the Olympics came and went ages ago and the Commonwealth Games are about fifteen months off. Still, we're always willing to welcome new games with open arms (as long as they're any good, that is) and it looks like we'll parting our arms until our spines break while we wait for Supersports Challenge to arrive.

Brought to us by the company which furnished us with the okay-ish Superski 2, Supersports Challenge looks set to successfully couple amazing graphics with absorbing gameplay. A fictional competition is the setting for all the events and after plodding through the usual selection process of deciding your country, colours, etc, etc, it's off to the field (or track or pool) for a spot of healthy competing. There are ten events to choose from; the 100 metres sprint, 110 metres hurdles, javelin, shot-put, high jump, pole vault, long jump, triple jump, 100 metres freestyle and, finally, the four by 100 metres relay swim. Phew!

If you're beginning to think that this all sounds like a trip back to the days of Summer Games and Daley Thompson's Decathlon then you're wrong. All the events are portrayed realistically, you see, with the athletes having been digitised from real film footage. The events have been 'filmed' from many angles which cut to different viewpoints during the competition and the whole game promises to have the atmosphere of Grandstand or some other sporty programme (except, of course, A Question Of Sport which is about as exciting as a Whitney Houston record).

Just whether these amazing graphics will do much to revive a joystick-waggling craze remains to be seen but you'll have to wait until next month's full review (and possible playable demo) to find out.



THE ANCIENT ART OF WAR IN THE SKIES







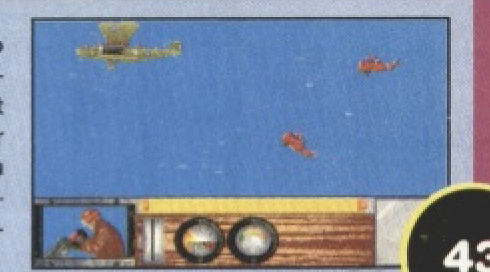
MicroProse

MicroProse may be more well-known for their in-depth simulations than arcadey games but all that's set to change with the release of The Ancient Art Of War In The Skies (known to its friends as simply 'Ancient Art'). The original game comes from the unknown (on the Amiga, at least) programming team, dyslexically entitled Evryware, who have already produced The Ancient Art Of War and The Ancient Art Of War At Sea for our PC owning friends. The Amiga version has been handled entirely by MicroProse's Manchester-based coding outfit which is encouraging news - this certainly won't be another shoddy PC to Amiga conversion.

The game itself is set in the First World War and revolves around two warring opponents trying to wipe each other from a particular area. After selecting which campaign to try (from a range of over forty historical or fictional battles) it's off to the trenches and the strategic map. You then plan bombing raids and dogfights with a point-'n-click interface while the computer opponent tries to do the same to you.

And here's the twist. Either the you or the computer can take direct control of the planes so if you're one of those people who is solely into wargaming then you can opt to pass up on the offer to 'dive in' as your airforce nears any action but more adventurous gamers are likely to relish the prospect of dogfighting and so on.

When publishers try to mix two genres they usually end up doing neither justice but it has to be said that Ancient Art manages it far better than any other game I've seen - you couldn't drag me off it and I normally hate wargames. This'll definitely be one to watch.



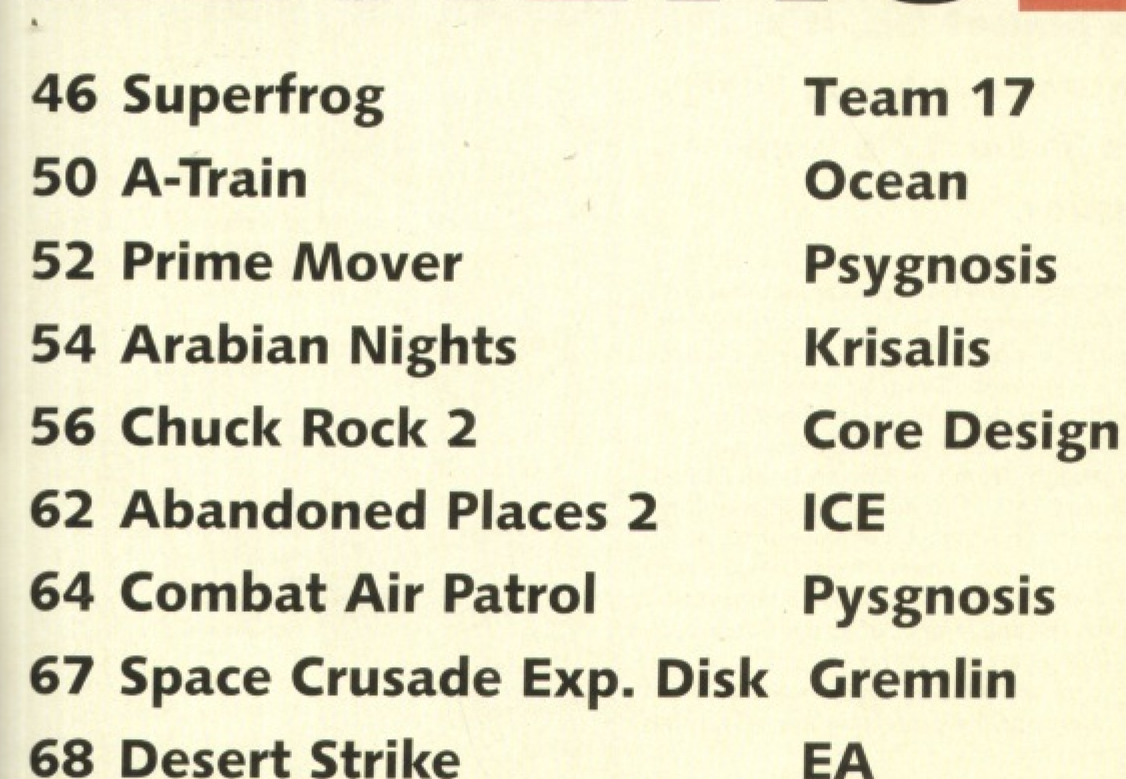

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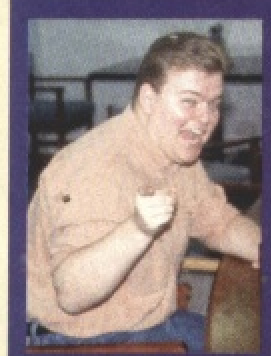
THE SCORES

All elements of our games are rated out of a possible maximum score of a hundred. But what do the scores actually mean?

0-25	Rubbish. Offensively low quality.
26-49	Below average. Not acceptable by today's standards.
50-60	Above average. But still plenty of room for improvement.
61-70	Fair to good. Lots of nice points, but in no way perfect.
70-80	Pretty smart. Above accepted standards.
81-90	Extremely good. Top notch impressiveness.
90+	Simply excellent. Breathtaking.

THE OVERALL SCORE

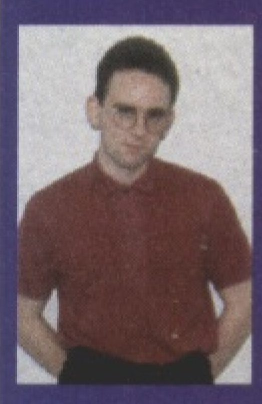
Obviously, at the end of the day, when all is said and done, the Overall figure is the best gauge as to whether the game is any good or not. While representative of the elements, it is not an average of the other scores. That's why it isn't called THE AVERAGE.



DAVID UPCHURCH

This month Dave has spent literally hours in PC Review's games room, playing X-Wing from US Gold. When asked if he could perhaps perform some Editor-type duties it's been "Shut up - you're only a staff writer."

All this sadness reminds me of the time the team took a trip to the Virgin Megastore in Oxford Street. The rest of us were busy checking out the latest grooves, sifting through the hit-parade and just generally doing the sort of thing that hip bods do in these record emporiums when the time came to move on and wander down to the pubs and clubs in London's affluent West End. "But where's Dave?" inquired everyone in unison and, sure enough, he was nowhere to be seen. A search party was immediately launched, the police duly informed and a phonecall placed to Dave's parent's. Store detectives, little old ladies and a couple of tramps who were begging outside joined the throbbing crowds who were frantically hunting for the big man. Hours later, the missing person was found, staring intently at a small TV screen, headphones perched atop his blond locks, his eyes fixed on the flickering screen. The reason for this intense concentration? Star Wars was showing on the in-store film channel. This wouldn't be so sad if it wasn't for the fact that Dave owns the entire trilogy on video and had only watched Star Wars the night before.



SIMON BYRON

And on the subject of videos our Simon hasn't been entirely un-sad himself. In the course of writing his Batman Returns WIP he had to phone Warner Bros to obtain some publicity shots of the film for illustration. The friendly PR woman at Warners gladly agreed to send him the piccies - provided he plug the video (on sale now at video outlet near YOU, readers!) at some point. Simon, always on the scrounge for a freeby, especially a Batman freeby, replied that he would be glad to yet sadly he hadn't actually seen the film (and, as anyone who knows Simon will tell you, this is a 'fib' of the highest order). Naturally, the PR lady was happy to furnish the culturally-retarded journo with the video, which now holds pride of place in his Batman shrine at the foot of his bed. Anyway, the laugh's on him because the video is a pre-release copy with big timer numbers in the corner of the picture. Ha ha ha!

SUPER

Look! Up in the sky! Is it a bird? Is it a plane? No, it's David Upchurch... oh no, sorry, actually it's Team 17's web-footed wonder.

A slimy frog is not the likeliest candidate for hero in a cutesy high-speed platform game. But neither, I guess, is a hedgehog and it never did Sega any harm. So maybe Team 17 are on the right track with Superfrog, their latest bid for complete domination of every computer gaming genre going.

The game's plot is straight from the Bumper Book Of Bedtime Fairytales For Sleepy Tots. A handsome Prince and his buxom Princess girlfriend are having a bit of a conoodle out in the forest when their dancin' and romancin' is brought to an abrupt halt by the appearance of an evil witch. Jealous of anybody who can overflow a D-cup, the old hag kidnaps the Princess and zaps the protesting Prince, turning him into a frog.

The only way to lift the croaky curse is to get a snog off of his Princess, entailing a hazardous trek across country to the witch's hideout that makes The Incredible Journey look like a trip to Sainsburys. This is no task for an ordinary frog, of course, but fortunately our hero took the precaution of bringing along a bottle of Lucozade (product plug!). Taking a couple of swift swigs the feeble amphibian is transformed into the mighty Superfrog. Faster than a speeding locomotive. Able to leap tall buildings in a single bound. And (with any luck) strong enough to give a certain witch a right kicking.

We've had a belly-full of platform games in the last few months, especially plaftorm games aspiring to the 'Better Than Sonic' tag. Can Team 17 do the business?

(Below) As you approach the end of the game you enter a brief shoot-'em-up interlude called Project-F (Geddit?) as Superfrog journeys into space. It's pretty simple stuff - there's only a handful of power-ups and it's nowhere near as hard to play as its inspiration - but it makes a nice change from the platform antics.







At the end of each level you're awarded with a number of 'credits', the exact amount depending on how many coins you collected, baddies you killed and so on. These credits can then be traded in for points or gambled on this fruit machine. It's a brilliant rendition of the real thing, complete with holds, nudges, special features and everything. If you're lucky you could win big bonuses, extra lives and even a passcode to zoom you to the later levels!

Ghost hover above the ground and dart quickly back and forth. Avoid them, because you sure can't kill them - they're dead already!

Stay on your guard for spikes as they drain all your energy with one touch. And remember - a spike in the head is just as nasty as one up the bottom.

Springs like this one are dead handy. But be careful you don't get launched into a cloud of flying meanies!

Here's the exit, guarded by indestructible bouncing knights. Don't even think about bothering to come here until you've collected 99 coins.



FROG

INSIDE THE SPOOKY CASTLE...

As if Superfrog's trip through the magic woods wasn't hair-raising enough, the next world takes him into a ghostly castle. Here there are all kinds of weird and wonderful monsters and traps to encounter, as you can see...

Look - a coin! You'll have to find a lot more than this if you're ever to escape!

This wooden door remains unpassable unless you pull the correct switch. It wouldn't be that one over to the right, would it?

Superfrog does his famous duck impression as he comes under attack from a fireball-spitting wall ornament.

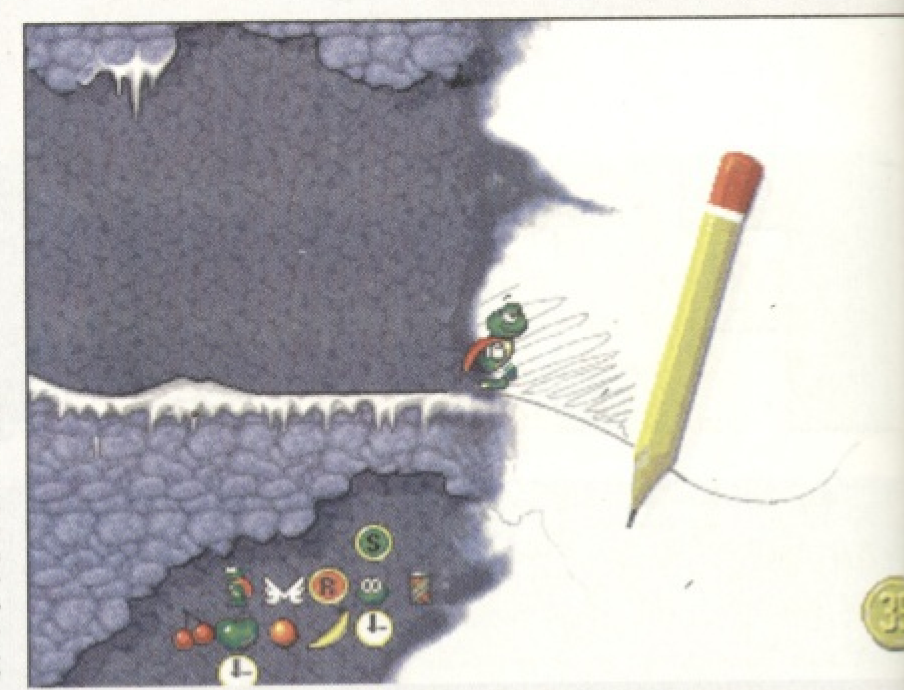
Hmmm, a switch. Wonder what it does? There's only one way to find out - pull it and see!

Try head-butting any unusual pieces of scenery you see - they may contain secret bonuses...

Oh, a pit. Wonder where it leads? It may lead nowhere, except to Superfrog's untimely demise...

Lava pits are lethal to the touch. Getting over this one may look easy, but those planks disappear when you stand on them...





(Right) There are loads of nice little touches in Superfrog, one of nicest of which is this. Apparently Rico Holmes, the game's graphic artist, was running out of inspiration one night while drawing the backgrounds for the ice world and, for a joke, drew this. Great, isn't it?

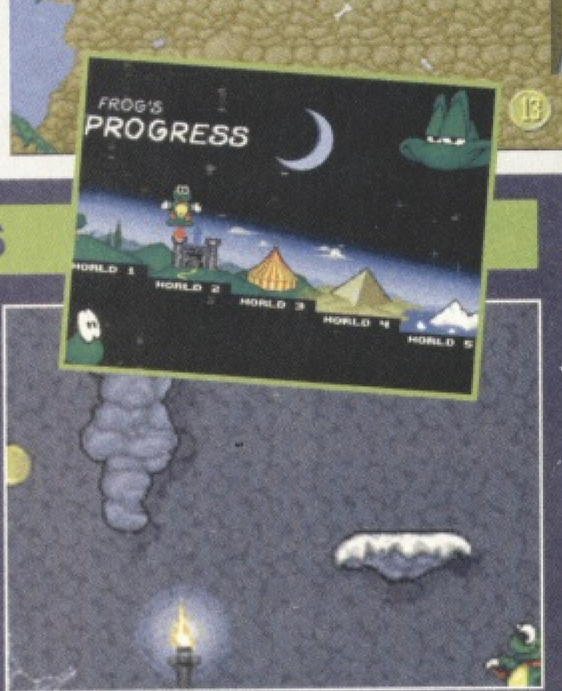
You'll find coins everywhere in Superfrog's world. Each one you collect increases your score by 100 points which is all very nice, but helping you earn a high score is not what they are there for. The aim of each level is to find the exit and get out. However, you're not allowed to leave until you've collected 99 coins, so you're forced to explore and confront the baddies rather than run away.

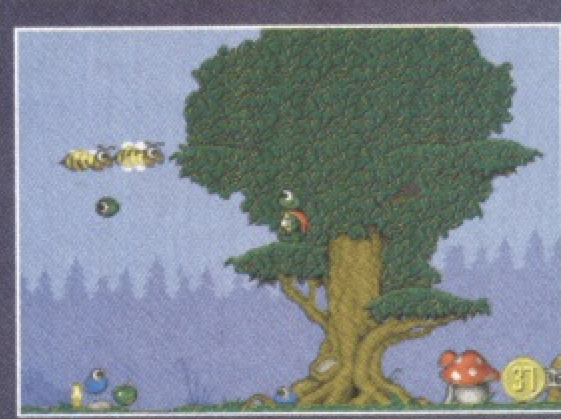
(Right) The closer Superfrog gets to the witch's lair the more complex things become. Here, for example, you can see a switch. These have to pulled in the correct combination to open doorways and gates elsewhere in the level. Anyone dreading Gods-like brain-numbing puzzles need not fear, however, as it's all pretty simple stuff even at the worst of times.



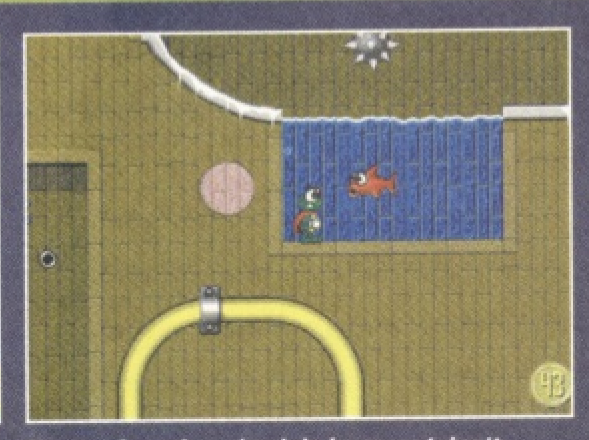


ALL AROUND THE WORLDS





Superfrog's journey starts in the magic woods, where he and the Princess were enjoying a quiet snog before that nasty witch turned up and spoilt things. It's a nice, easy start to your adventures, with lots of wide open, relatively monster-free spaces to test out your powers in.

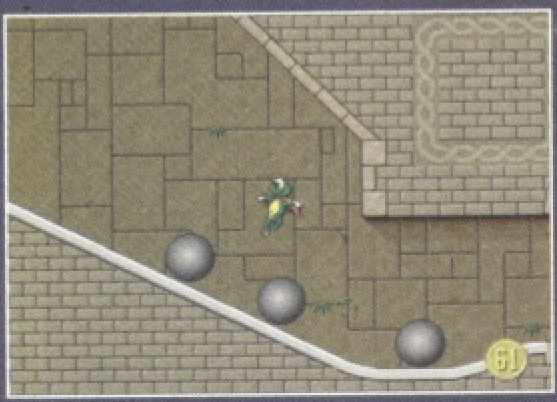


Don't ask me how (mainly because I don't know), but somehow ol' Supey finds himself in Circus world. However, the Team 17 boys obviously went to a different sort of 'Big Top' than I did, as I don't remember shark-infested pools of water and spike traps on the bill...

Ice, ice baby! Superfrog's penultimate challenge is this frozen place, where our hero can find himself slip-sliding away if he's not too careful. This world is a real challenge, as the skiddy floor can cause our hero to whizz slap-bang into the baddies.



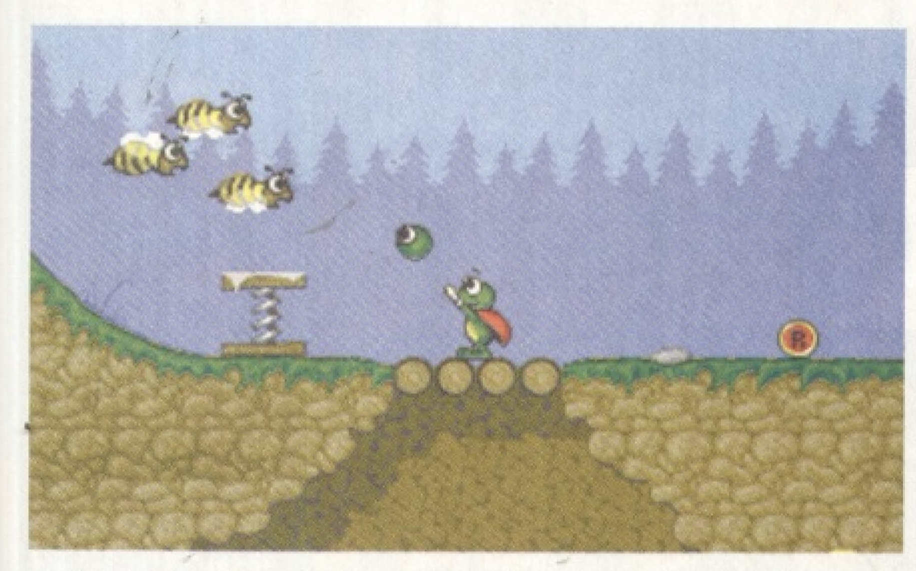
Things start hotting up in the spooky castle, with the introduction of traditional platform problems, like disappearing walkways and spinning ball 'n chains. Some of the baddies can't be killed, but finding out which you can and which you can't is all down to trial and error.



What platform game would be complete without an Egyptian section? Superfrog is no different. Here the Frog Wonder has to contend with, amongst other things, Indy Jones-style roling boulders and indestructible Mummies. Life just isn't Pharaoh, is it?



What am I on about? There are only five zones on the map! Ah, but there's more. Superfrog's final battle with the witch takes place in a very strange place and it is shown on the map (sort of). I don't want to give too much away, but you need to take a rocket to get there...



(Left) Can you believe it? Yes, Team 17 have managed to negotiate a tie-in with Lucozade! Really, it's true! As you're racing around you'll often come across the distinctive little orange bottles which, when collected, increase Superfrog's energy. I wonder if we'll ever see Linford Christie and Superfrog together in a Lucozade-sponsored race?

(Above) Spud is Superfrog's little blob-like mate. He's hidden somewhere on every level and has to be found and collected before Superfrog can use him to his advantage. How? Well, his rubbery body means he's totally impervious to harm, thus allowing Superfrog to use him as a living boomerang with which he can take out the baddies. I tried this with Simon but for some reason he didn't like it.



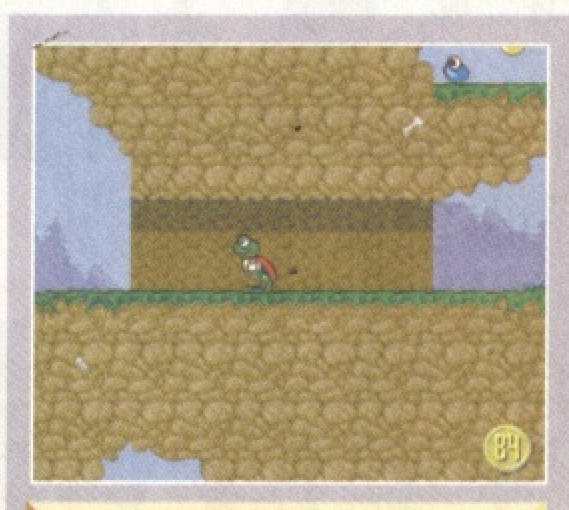
(Right) Initially Superfrog's powers are weak, and the only way he can deal with the nasties is by jumping on their heads in time-honoured platform tradition. A couple of bounces sees most of them off packing, leaving a juicy fruit bonus behind to be collected for points. Take care, however, as in the latter levels baddies appear that are completely invulnerable to any attack.

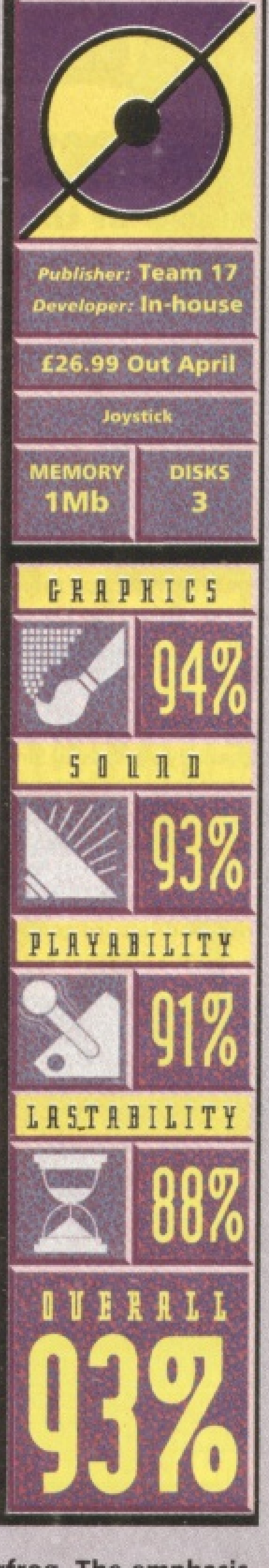


(Left) These springs are great, bouncing you high up into the sky and into all sorts of bonus-filled fun. Later on you'll find springs mounted onto the sides of walls and that's when things really take off - literally! There's one room in the Circus world that looks like a giant pinball table and knocks Superfrog about all over the shop! What a hoot!



(Left) Collecting the 'wings' icon endows Superfrog with the ability to fly, in a manner of speaking. Pummelling the joystick Fire button like a mad thing will make the webby one flap his little red cape, allowing him to hover in mid-air. While he's hovering you can move him left and right, allowing you to reach secret areas that you otherwise couldn't.





THE VERDICT

Glumph! That's my reaction to Superfrog. I'm completely and utterly gobsmacked! With Team 17's impeccable track record I was expecting Superfrog to be well above par but it's far more than that - it's breathtakingly good. Everything about the game, from the graphics and sound through the control to the gameplay, has been honed and tweaked to gleaming perfection. As you'd expect from Team 17 the game is technically stunning, with the amphibian hero showing an incredible turn of speed. The trouble with most games that brag on about beating Sonic in the speed stakes is that you can bet your bottom dollar that, apart from being able to roar like the wind around the screen, there will be precious little else to do. Not so with Superfrog. The emphasis is on classic platform action and the player's need for speed is only indulged occasionally (thanks to some inspired level design), so that when you do get a chance to whizz around the screen it's as much of a thrill the thousandth time you do it as the first. To be honest, the last thing I needed to review right now was another platform game but - hallelujah! - Superfrog has renewed my faith in that much-flogged genre. Without doubt, Team 17's finest hour yet.



Totally compatible with the Super Amiga, but there are no visible improvements in the game's performance. An A1200-specific version is unlikely.



A-TRAIN

There are no leaves on David Upchurch's line, as he roars full steam ahead into a review of the latest from Maxis

Money. That's what I want. I suspect many people are the same. There are loads of ways you can get it, many of them illegal, but one way that doesn't spring immediately to mind is by trying to operate a profitable private rail network. Which is precisely what A-Train is all about. Who knows, what with the 'opportunities' provided by the imminent privatisation of our railways, you might get a taste for it and pluck up the courage to try it for real. All you'd need is a 'small' loan from the bank...

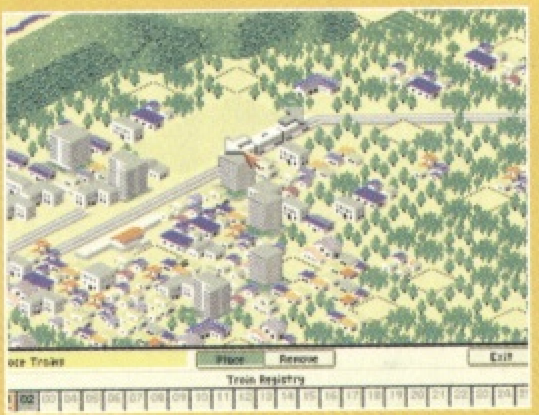
A-Train comes from Maxis, the people who brought you the phenomenally successful Sim City. And it shows, because as well as expanding your rail network - laying new tracks, buying rolling stock, etc - you also have to develop the land around it by building houses, skyscrapers, factories and leisure centres. After all, the more attractive a place the area becomes, the more people that will move in. And they'll all have to use your trains.

If you can keep your rapidly-growing little city moving and growing then there's wealth beyond the dreams of avarice just waiting to be won. And if you get really good you might even be able to build a buffet car that sells sandwiches that don't curl up at the edges and fizzy drinks that aren't disgustingly lukewarm. No there's a real challenge...

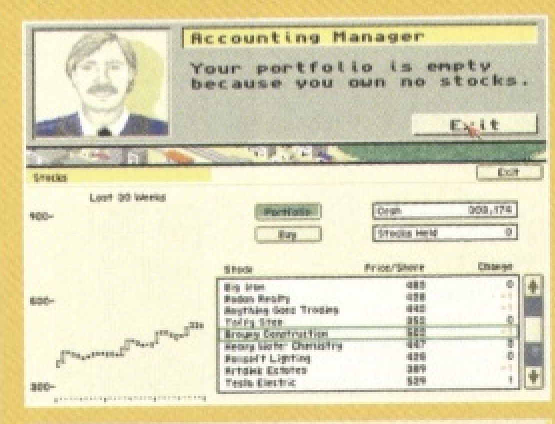
(Right) There's a rather heavy duty economics aspect to A-Train, as financing the expansion of your rail network and the dwellings around it requires large wedges of the folding stuff. You can acquire loans from the bank, but shrewd, business-minded players might want to try their chances on the stock market. But it's a fickle beast, so make sure you don't plough too much of your profit into risky share ventures.

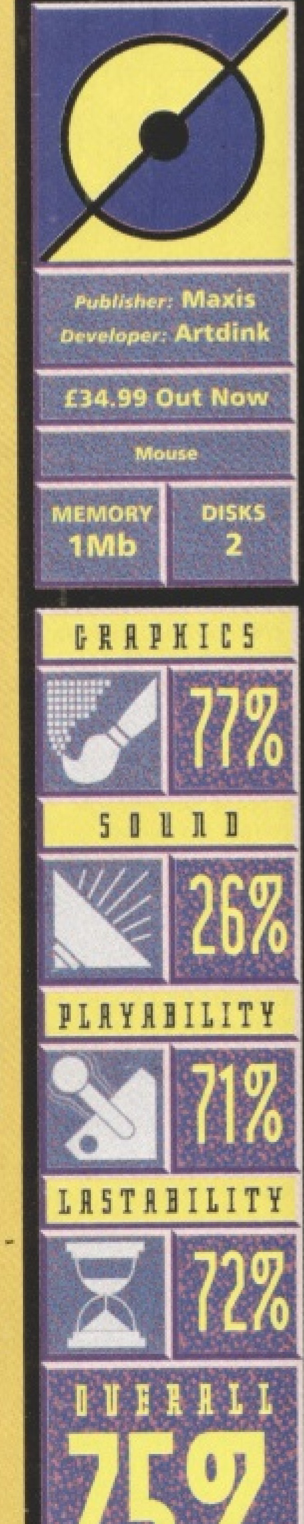
There are six scenarios to try out. The first is set in pretty much virgin territory, with just a single track and a small cluster of houses to start off with, but later scenarios build up the scale of the problems until, by the time you reach the sixth scenario, you have a ready-built major city and extensive rail network to sort out. Wise players will start off the first scenario and work through them slowly, moving on as and when their expertise grows.





This attractive isometric-3D display is your god-like view on the game world. Everything's mouse controlled, and by pushing the pointer to the edges of the screen you can scroll around the play area to see what's going on. The icons at the bottom bring up menus from which you can do anything from lay tracks to build a golf course.





THE VERDICT

It's not really possible to give more than a brief overview of the game in the space available in a one-page review, because there's a heck of a lot of stuff for the player to get up to during the game. If I had to make a comparison to another game I'd say it's got more in common with Sim City (another Maxis title) rather than MicroProse's Railroad Tycoon. If you're a fan of the latter game and are hoping for more of the same here then you're very likely to be a little disappointed, not so much because of the heavy city-building aspect of the game but more because there are no strongly-defined goals. Like a lot of Maxis games it's a computerised playset, where any satisfaction to be reaped largely comes fulfilling aims set by yourself rather than by the computer. Some healthy competition from computer-controlled rival train companies wouldn't have gone amiss. That said, hard-core strategy management freaks will find this great fun.

A1200 To be honest, we haven't got an A1200 with a hard drive so I'm a bit unsure what to say here. Ocean, however, assure me that A-Train is totally compatible, but with few differences over the norm.

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STREET FIGHTER II ™



David Upchurch resists the temptation to rehash old jokes about "something big throbbing between his legs" as he reviews the new bike racer from Psygnosis...

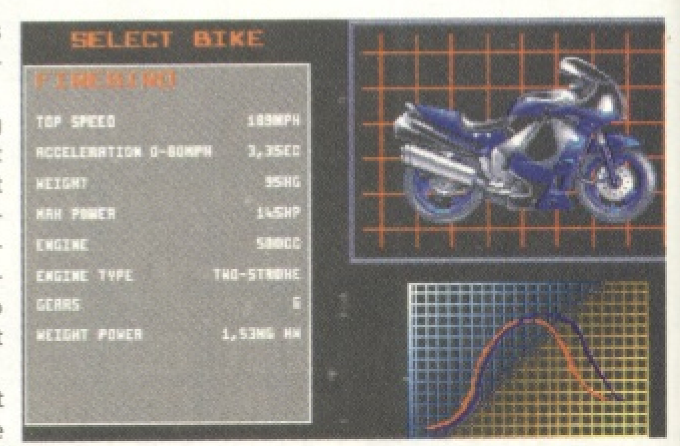
PRIME MOVER

I love bikes, don't you? They're sort of like cars except they've got two wheels instead of four. As you'll appreciate, I was particularly pleased when Prime Mover turned up in the office for review. Yet another excuse for me to prance around the office in leather under the pretense that I was trying to get into the 'part' so that I could review the game properly. But we'd best not go into my personal little peculiarities, so I'll get on with writing the review.

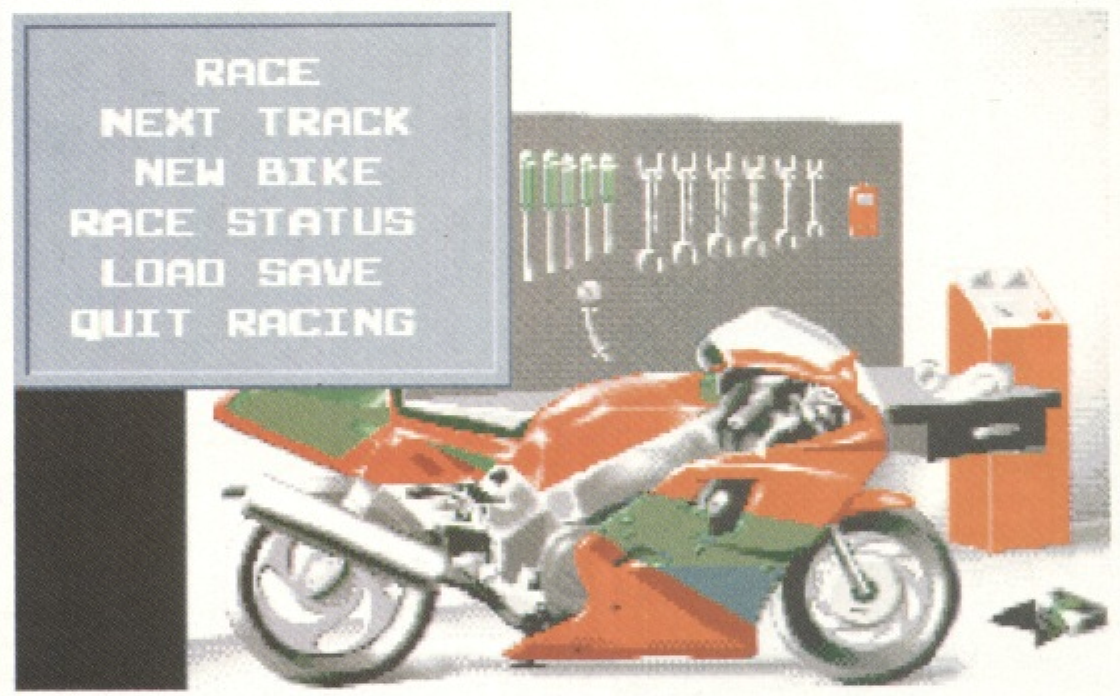
If you're a regular reader then you'll probably have noticed that Prime Mover bears an uncanny resemblance to the demo of Turbo Terminator that appeared on last month's cover disk. If so, well done - two 'I-Spy' points to you, sir. You see, they're the same game. Pysgnosis just decided to change the game's name. You can't blame them - Turbo Terminator was a bit naff.

As you've probably realised by now, having ploughed through all this totally irrelevant waffle, I haven't actually said anything about the game yet. The reason for this is simple - there isn't actually that much to say. It's a relatively straight-forward racer, with the player competing against six other bikers to become champion in a series of races set around the globe.

Apart from the so-so Road Rash there hasn't been a sprite-based bike racing game, let alone a decent one, on the Amiga in a long time. Will Prime Mover compensate for that sad deficiency? Well, we'll see...

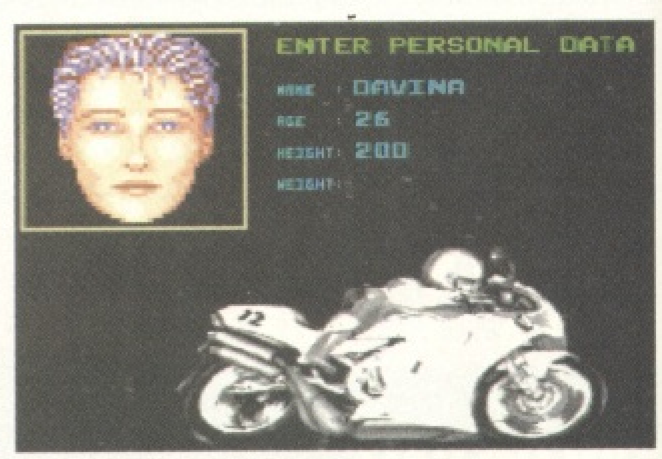


Between each race you come here, where you can get a preview of the track that lies ahead and also change bikes. There are three bikes to choose from, each with varying top speeds, acceleration rates, etc. Their strengths and weakness cancel each other out, however, so there's not one overall 'super bike' to select. The choice, as they say, is yours...



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From the main options screen you can choose to go into practice mode, allowing you to pick any of the twelve tracks from the championship and race on them. Unlike the practice modes in most racing games you still get other bikers to compete against, so sadly you never get a chance to get used to a track without having others to worry about.



Before you enter the championship you get the opportunity to pick a particular 'look' for your rider and also to type in their name, age, height and weight. None of this actually has any bearing on the game itself, it just helps you get a little closer to your in-game persona. How nice.







(Left) The circuit map in the top-left of the screen shows the position of all the bikes, so you can get a good idea of how much work you've got to do to catch up with the leaders. It's also handy for anticipating nasty bends and the like.





As your bike isn't fitted with mirrors it isn't possible to look behind you to see if someone's stealing up on you. However, when a biker does get up close this red arrow appears, allowing you to judge when and where a rival biker is about to try and overtake you and thus giving you a chance to avoid any speed-reducing rear shunts.



Before the game starts you can choose to have a bike fitted with automatic or manual gears. The former is best for the novice biker but the more experienced players would be advised to learn the gearing system as it gives you greater control over your bike's performance.



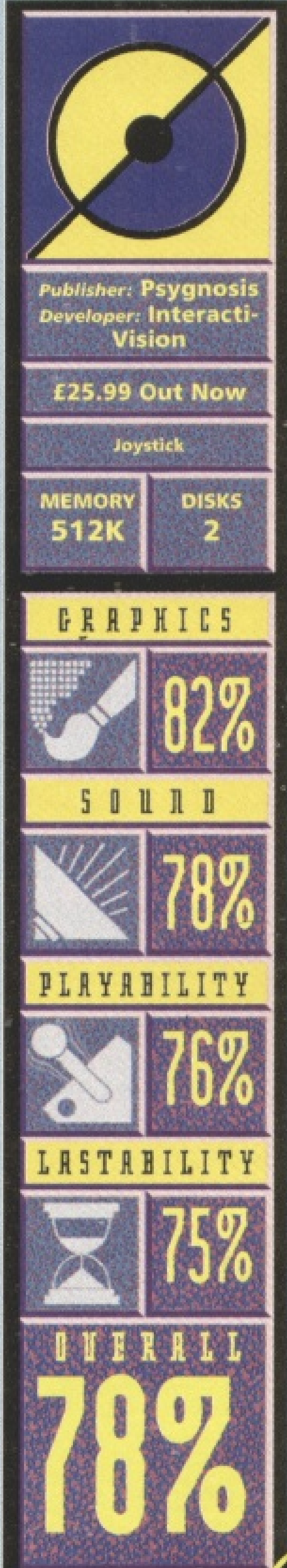
There's more to worry about than just overtaking the other riders. As you progress through the racing season the tracks become more and more hazardous with tighter bends and corners, and even the appearance of boulders and what have you on the road itself. Every collision kills the bike's speed, thus losing you vital seconds.

THE VERDICT

Prime Mover has a lot in its favour. The 3D road routines are some of the best I've seen, making up for what they lack in track-side detail with an amazingly smooth turn of speed. In the various countries there are loads of impressive graphical weather effects all of which affect the bike's performance. The music and effects are excellent - for once the bike actually sounds like a bike. The bike handles well too, responding quickly and smoothly to your controls and in the all-round slickness stakes you'll find few better. But, for me, one vital ingredient is lacking - excitement. I just never found myself really getting that worked up about trying to achieve first place. This may be due to the lack of opposing riders. Although I appreciate that keeping the number of competitors down focusses the contest, it does nothing to get the old adrenalin rushing. It might have been an idea to have a load of 'dummy' racers on the road which would give you something to try and overtake every now and then. As it stands you can find your mind wandering as you race through the empty roads trying to catch up with the next biker far away down the track. Prime Mover is good stuff, but with a bit more to do it could've been excellent.



Runs fine, but with no major differences. Not surprising, really, as on the standard Amiga the game goes as fast as it possibly can anyway.



ARABIAN NIGHTS

Simon Byron climbs aboard his magic carpet and flies into the platform-infested world of Krisalis's newie.

Don't you just hate it when you're doing a spot of gardening, the sun is shining, the woman you love is smiling broadly from the balcony above and everything is just perfect? I bloody do - especially when a huge winged demon swoops from the sky and makes off with the person you intend to marry and, to make matters worse, you're blamed for the missing female's predicament.

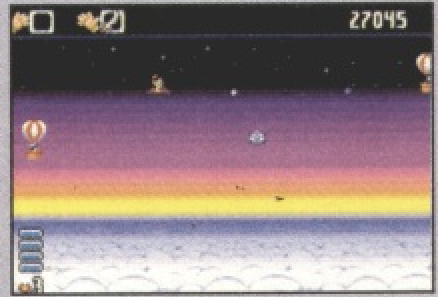
And doesn't it really get up your nose when, after all the above has happened, you're forced to travel through countless levels of platform action which are interleaved with a few horizontally-scrolling shoot-'em-up subgames? If so, then you can imagine exactly how perturbed the hero of Krisalis's platform romp felt after fate took an instant dislike to him.

There were rumours that Arabian Nights was intended as a 'filler' between now and whenever Soccer Kid is released but this is, quite simply, not true. Both games evolved from the basic game engine but, so I'm told, there was intense rivalry between the two programming teams. It even reached the stage where monitors were covered whenever a member of Soccer Kid's coding team walked into a room where Arabian Nights was running. And, apparently, when the Arabian Nights demo appeared on a rival magazine, the Soccer Kid boys rushed out and purchased it, just so they could see how the opposition was shaping up. It's just a shame there aren't fourteen other companies interested in that particular magazine.

Still, I've managed to deviate a little. Let's take a good look at the game but, I must warn you, if you're currently finishing off another platform game for Krisalis then what's to follow might make for bad news.



If, whilst playing, a bulb icon appears over the athletic hero's head then it may be a good idea to tap the Space bar. This, you see, produces a text message over the play area which, more often than not, gives some invaluable clues to the puzzles ahead.

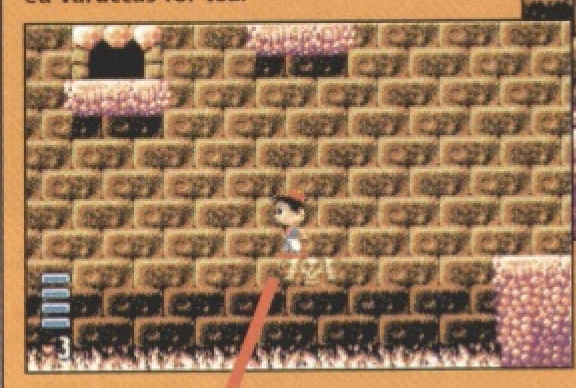


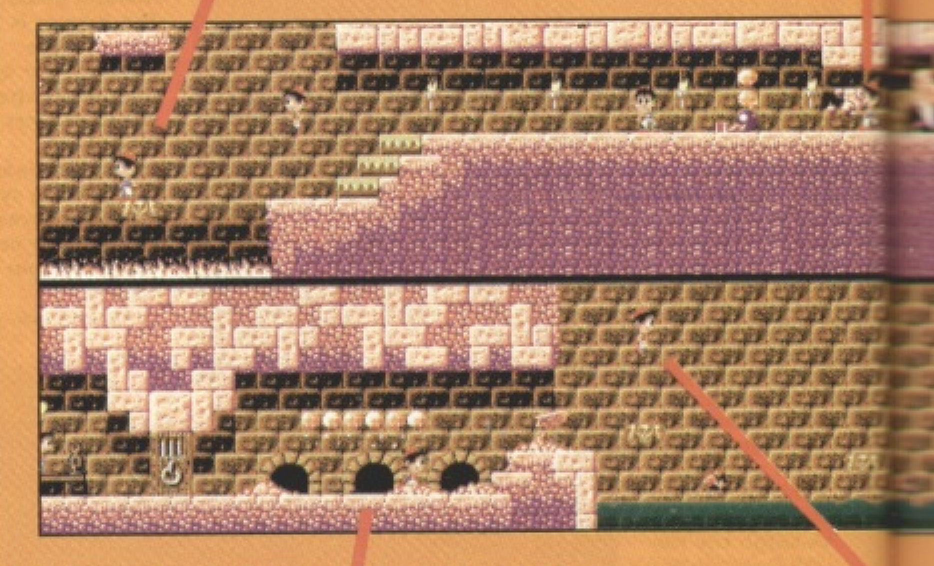
After you've discovered the magic carpet you'll be able to use it to travel across the skies to the next level. This bit is a simple shoot-'em-up - you'll not find any power-ups or fancy attack waves but it certainly helps to break the game up and is fairly playable in its own right.



Unlike most platform games, jumping on the various hostile guards won't turn them into a shiny pink bonus. These guys often take more than one prod from the young adventurer's sword and are quite tasty with the old meat cleaver themselves. The amount of times you have to hit them is shown in the top left hand corner of the screen.

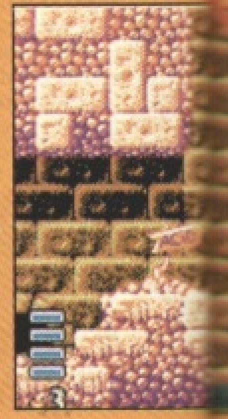
Sensibly, these flames shouldn't be walked across unless you're having toasted varuccas for tea.







Crouching and pressing FIRE whilst in front of one of these holes transports you to a bonus room.



You'll find a number of characters dotted around the level - some in need of help and others just plain dotty. This is Granny, a senile old bat who's helpful enough but also a knitting fanatic who quite literally explodes with delight when you return an item she asks for.

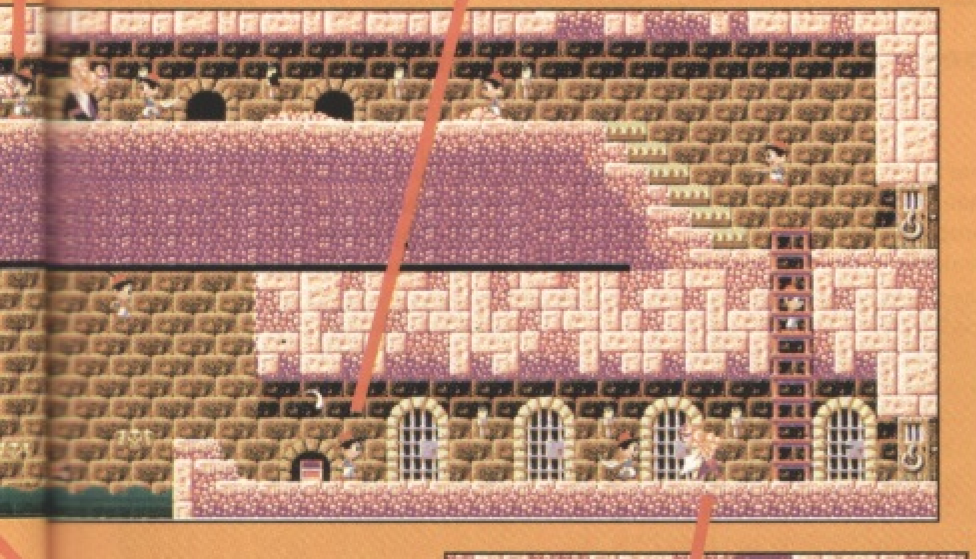


Here, for your more traditional gamer, is a bonus room - one of many to be found wherever you least expect them. The more obvious ones can be discovered by crouching near a suspect opening but others require some nifty sword and/or jumping action before they'll let you inside to collect their valuable treasure.



Hacking away at these blocks reveals a hidden exit.

Walking past these chests often produces helpful items or, at the very least, some energy.





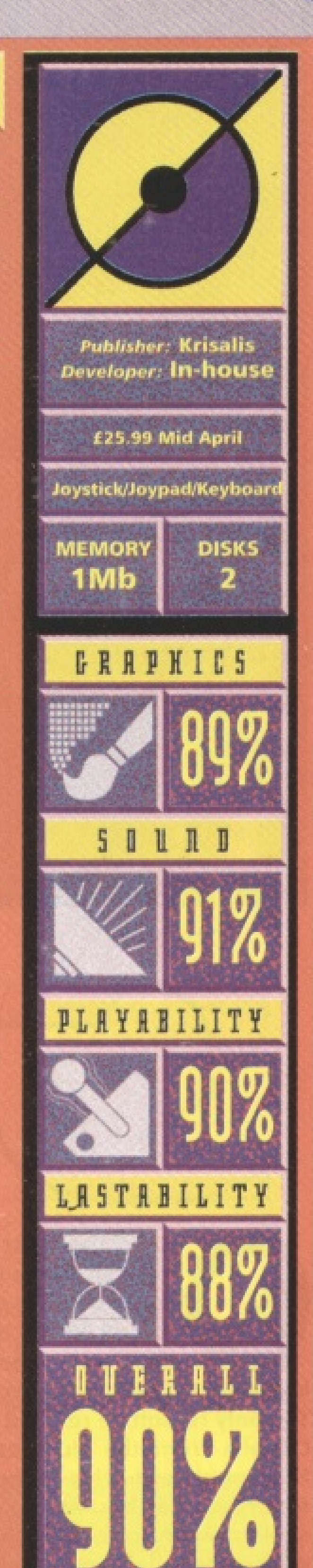


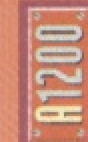
Most doors require a special key before they can be opened.

These platforms move along a set track and allow you to travel to previously inaccessible regions.

THE VERDICT

It's becoming increasingly difficult to fill a review panel with praise for new platform games. We've had Flashback, Lionheart, Superfrog (that's a few pages earlier, if you don't know) and now Arabian Nights. Can someone please release a bad game so I can have a go at it instead of using my superlative vocabulary up in one go? Still, if I have to give praise then I'm not afraid to do so and there's no doubt that Arabian Nights deserves it by the bucketload. It goes without saying that everything is superbly implemented, with a responsive main character, some excellent graphics, challenging level layouts and a few neat touches thrown in for good measure. The way the game is divided into scrolling sections and semi-static screens is brilliant and really helps to break up the levels and surprise the gamer with hazards which appear just before they need to be reacted to. Like Hudson Hawk, if you want to succeed in your quest you really need to take things easy and not rush through the game at high speed, as doing this often results in a frequent return to the Game Over screen. The difficulty curve is perfectly judged; just when you begin to think that everything is a walkover and that there's no real challenge - wham! - you're presented with some situations which would tax a real gaming God (i.e. me) no end. I'm pleased that the manual doesn't really give much indication to each level's objective as this means that there's a lot of exploring and experimenting to be done before you realise exactly what needs to be achieved. In short, this is a superb game which will definitely take some cracking - Soccer Kid is going to have to do a lot of work in the box, Brian.





Krisalis plan a super-enhanced version (out in a couple of months, Updates fans) which will take advantage of the A1200's enhanced graphics.





(Above) Proving once more that the Neaderthal cave-dweller had much in common with the ape, Chuck Junior is extremely proficient at swinging on vines. All he needs to do is leap up, catch hold of the thing and he'll remain attached to the rope until you decided it's time to let go. Occasionally, Chuck will come across several of these swings at once so you'll need quick reactions and a good sense of timing if you're to make it across.

CHUCK

Simon Byron gets all gooey and paternal as he jostles Core's cutesy offspring on his knee.

One of the most surprising stars of the platform world over the past couple of years is Chuck Rock, a Neanderthal fellow with distinctly primitive morals. The only reason he rescued his wife Ophelia from the clutches of the thoroughly evil Brick Jagger in the first place was because he couldn't cook or wash for himself, so it was with some relief (on her part, especially) when he settled down after his adventure and turned into a bit of a family man.

The unfortunate thing about being a prehistoric bloke was the fact that he never got to be involved with the 'messy business' of producing his offspring. No sooner had Chuck thought about getting down to some hot love action between the sheets than there was a knock at the door and the Stork doctor appeared with some good news wedged firmly between his beak - a young child, perfectly formed in every way. Aaahh! Not thinking twice about the endless off-coloured excrement, waking up every four hours for a feeding session and missing out on nights down the pub with his mates, Chuck became the happiest man in the world.

And he had plenty of reason to be joyous. Not only was he now a father (something which has been known to turn grown men into blubbering idiots, especially when they hear the word 'da-da' for the first time), but he was also the proprietor of a rather successful motor car company, which he set up after rescuing his beloved missus.

Success, however, inevitably fuels jealousy and Brick Jagger, envious of Chuck's wealth, has now decided that he wants it all for himself, so he's kidnapped Mr Rock and won't release him until Orphelia signs over the entire car plant to him. Orphelia can't save Chuck - she's too busy crying - so there's only one person qualified for the job, the imaginatively named Chuck Rock Junior. Sounds like a feeble excuse for yet more platform action to me.

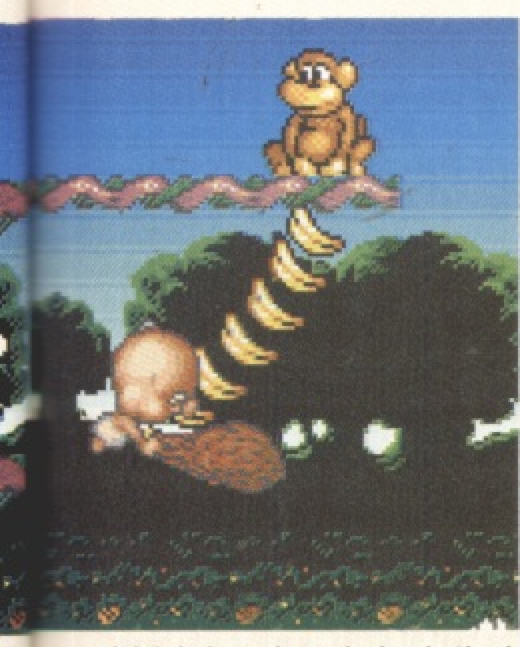


Sometimes it's worth knocking any movable objects towards the level exit as they're usually there for a purpose and often initiate some advantageous events. The bananas, for example, are useful for forcing monkeys to move around the landscape and if you feed this ape the fruit he'll leap up and knock down the extra life icon above.



(Above) Never trust a dinosaur, especially if you can see stitches in its skin. The bloke I've just whacked actually started off as a cute-looking creature but if you bash him around for a bit his mask will fly off. A few swings with the trusty club later and the entire costume will fall away, leaving an embarrassed (and nude) caveman.







(Right) Throughout the levels Chuck Junior will usually come across spiked areas which cannot be walked on and are too far to leap without ending up with pierced pampers. The easy way to travel past is to find a handy block and bash it into the offending pointy bits, thus creating a safe stepping stone. It's aspects such as this that make Chuck 2 a bit different.

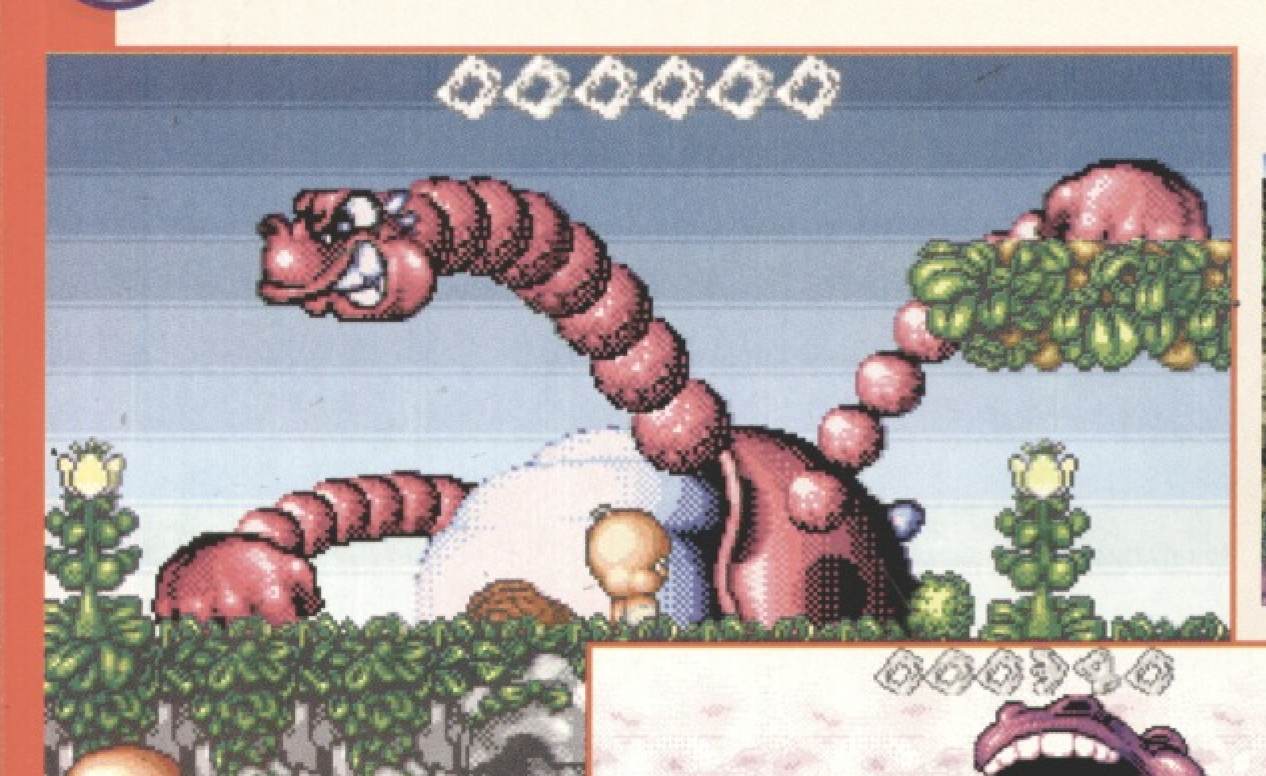
ROCK 2 Son of Chuck



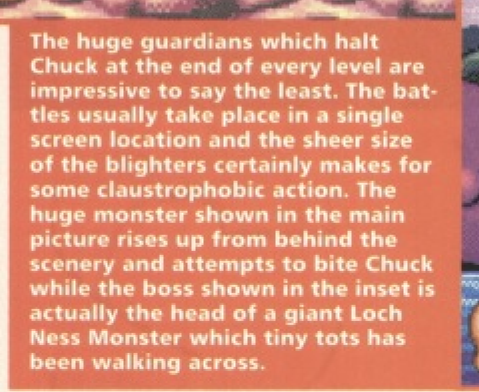


(Above) The first Zone that Chuck Jnr needs to traverse is the Suburbs - a weird and intimidating landscape which plays host to a number of crafty meanies. The cavemen are the easiest to deal with (just bash them on the nut) but before long you'll soon be surprised by all manner of odd-balls, some of which jump out from behind the foreground objects.

(Left) It's worth keeping a beady eye open as you move around the terrain as areas which look slightly different to their surroundings often possess some hidden qualities. You'll have to be fairly attentive to spot these branches but, when walked across, they reveal themselves to be helpful trampolines which propel Chuck Jnr into the blue yonder. Well, up a bit anyway.







(Above) Tightrope walking is hard at the best of times so when you have to contend with a travelling electric current which shocks anything in its path (even the birds), things soon become ridiculous. Unfortunately, this is often the only way to travel across some areas.

The huge guardians which halt Chuck at the end of every level are impressive to say the least. The battles usually take place in a single screen location and the sheer size of the blighters certainly makes for some claustrophobic action. The huge monster shown in the main picture rises up from behind the scenery and attempts to bite Chuck while the boss shown in the inset is actually the head of a giant Loch Ness Monster which tiny tots has been walking across.

(Below) If Chuck's leap just isn't high enough then there are often easier ways to climb. This Venus Fly Trap doesn't like the taste of baby bottoms so Chuck Jnr is able to leap into the open carnivorous plant without any fears. When the Fly Trap realises what it's attempted to swallow, it will spit the young hero high up into the air, allowing him to grab hold of any nearby platforms.





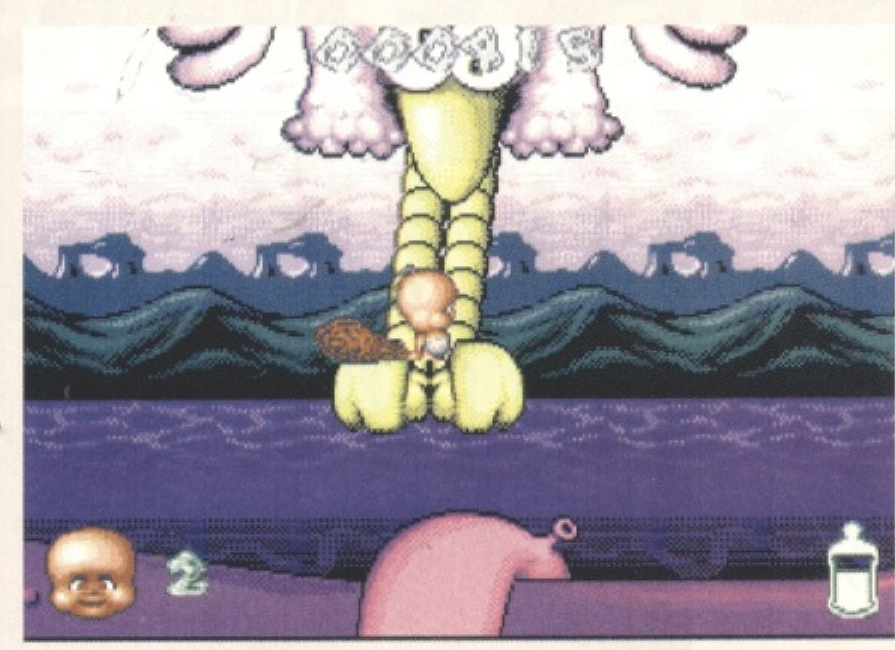
There comes a time in a baby's life when it's far better to let some domesticated animal perform all the hard chores. Mounting a dinosaur is as easy as rescuing it from two cavemen and pulling down on the joystick and once atop this friendly creature, Chuck can guide it wherever he sees fit. Whilst on this dino, any contact with hostile cave-dewllers which Chuck may have made are absorbed by the creature's thick skin which can survive up to five hits.



(Left) Chuck Jnr's energy is depicted in the giant baby bottle to the right of the screen - the more milk it contains, the more hits he can take but each contact with a fiend will deplete the bottle's supply. There are a number of little baby feeders lying around which will, when collected, increase the volume of milk by a small amount. And they always said milk was good for you...

(Right) Occasionally Chuck Jnr looks like he's exploring a mutated Butlins Holiday Camp as his methods of travelling from A to B wouldn't be out of place in a waterpark. The slides which connect platforms together in level three are actually glorified flumes which means that, for a while at least, the excitable child can forget all his worries and slide in style.

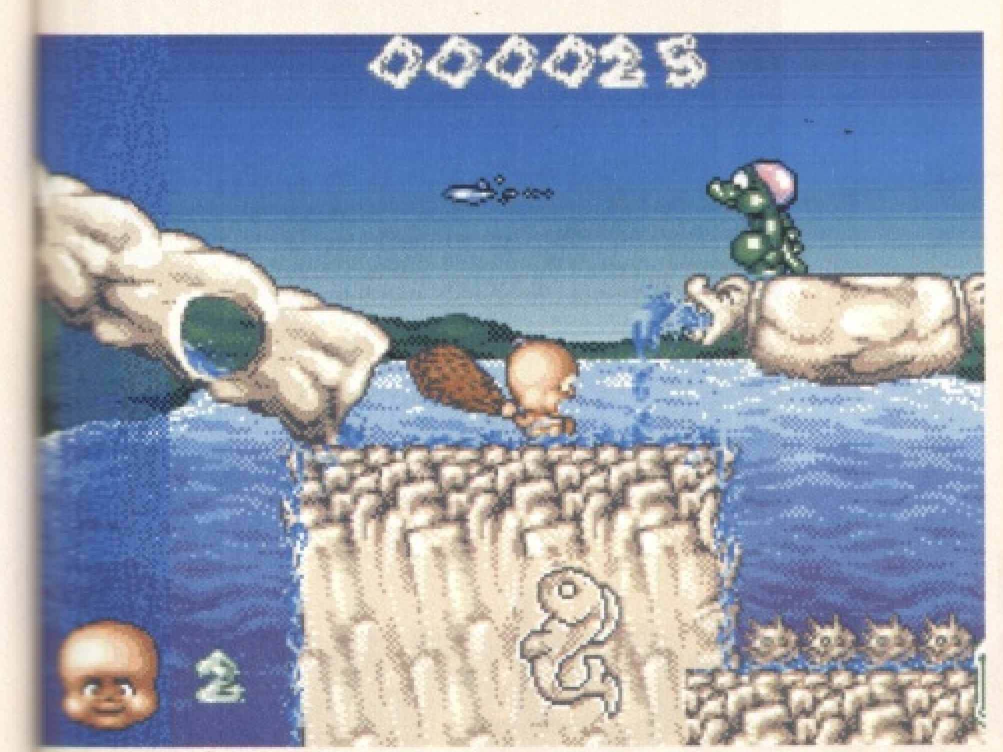




Some creatures are a great help to our young adventurer and it's worth experimenting to find out whether the less common inhabitants are friends or foes. On level two, this bird appears from the distance to pick up Chuck Jnr on his huge feet while the monster he's currently journeying across takes a dip in the briny.

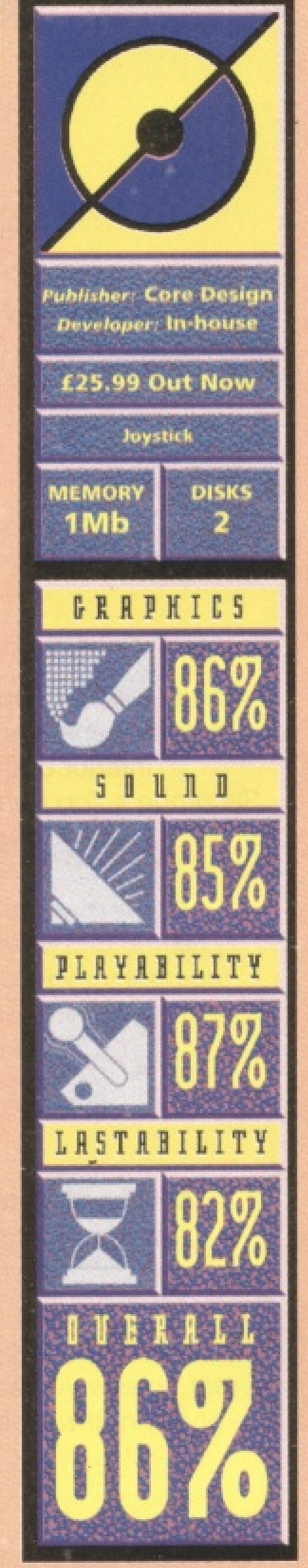


Even the trampolines aren't what they first seem. Although they possess the same qualities as a modern-day bouncer, the springy mattress is actually constructed from Susie the Spider's web and if you hang around here for too long she'll not take too kindly to your presence and will attempt to grab you.



THE VERDICT

I must admit to not being too fond of the original game in the first place so it was with some horror that I looked at the reviewing rota which Dave types up at the beginning of every issue and found that I was the one to be forced to play through endless levels of more of the same. The Ed always gets the good games, you know, it's like working in a prison camp. Well, that'll teach me to have too many preconceptions - Chuck Rock 2 knocks the spots off its predecessor in every conceivable way. The first level may look a little drab but once past this initial area everything soon becomes brighter and more colourful, helping to enhance the game's cuteness factor no end. The sheer scope of the meanies and the little extra touches certainly help to maintain interest and the care and attention that has been put into designing the monsters and traps is reflected brilliantly in the gameplay with the help of some comical animations and sound. There's also a fair degree of variety in the game (although not as much as in, say, Lionheart), something conveyed further by the imaginative sub-games which appear at certain points during the action. It's funny how tiny features like riding dinosaurs and bashing blocks can add so much to a game the likes of which we've seen thousands of times before. It's the level of difficulty which worries me, however. I found myself progressing fairly far into the game after only a few goes and a few more levels definitely wouldn't have gone amiss. That said, though, Chuck Rock 2 is very playable and a welcome addition to the platform genre.





There's good news for A1200 owners! Core are planning an enhanced version, boasting faster scrolling, more colours, more sound, more... well, everything really. Stay tuned.

A Bluffer's Guid

Funny Price

A snip at 36.00ASCH in Austria! And our Dutch friends will only have to fork out HFL 3.50.

Title

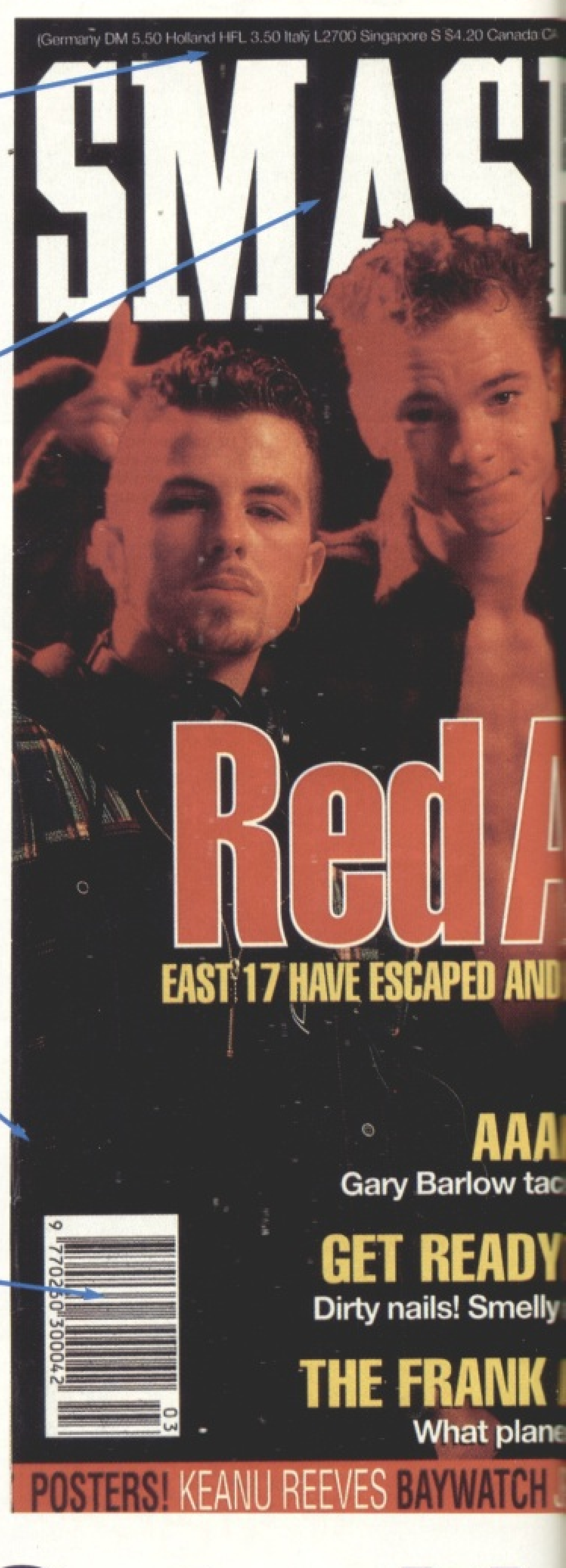
A handy aid for shoppers! This familiarly robust typeface ensures one does not purchase an inferior brand (eg *The Daily Mail, Harry Secombe's Top Hymns Monthly, Improve Your Coarse Ploughing,* etc) from one's local newsvendor.

Staple

Advanced state-of-the-art artificial teflon-coated tungsten steel-style metal strip. Two - free!! - with every issue.

Barcode

Great news for little kids in Japan. A complete mystery to everyone else.



SMASH HITS Get with

e to Smash Hits

A$ Austria 36.00ASCH) 70p 20 JAN - 2 FEB 1993

H HITS

Alert!

DEY'RE OUT ON THE TOWN!

ARGH!

acks the Biscuit Tin

Y TO GRUNGE!

ly hir! Goatee Beards!

K ND WALTERS

here they on?

H JSUS JONES LES HILL WHITNEY HOUSTON

Date

Indicates fortnightly frequency!

Real Price

70p (in "new" money)

Famous Personalities

In this instance a group of lads with wispy beards, odd hats, nans' hairdos and hunkin' chests for the girlies. Probably every famous star there's ever been has adorned the cover of *Smash Hits*. Except Milli Vanilli.

Songbook

Inside! 12 pages of hit song lyrics and chart facts to pull out. Builds - week by week! - into a comprehensive pile of booklets with hit song lyrics and, er, chart facts in!

Posters

Fast making wallpaper a thing of the past!

n it every fortnight.



This is the face of death who pops up for a bit of a grin when every member of the party has been hacked to bits. The music throughout the game is well above average but this Game Over theme is excellent. Sampled electric guitars mix with choral tones to produce a swirling tapestry of apocalyptic sounds, as our great poncy mates at Q Magazine might say. Sounds like The Edge of Darkness theme to me.



Before you can get into the game proper, you need to select which characters will form your party of four. Cycling through the available candidates is as easy as clicking the mouse in the right place and you can name each member individually. The various statistics are shown to the right of the screen but you can increase a specific attribute if you're prepared to reduce another. Parties from AP1 can also be loaded into this game.

ABANDONED PLACES 2

Introductions for RPGs have never been the easiest to write, which is why Simon Byron hasn't bothered.

The term 'Role Player' may provoke images of weird love games but it actually refers to the non-pervy pursuit of assuming control of a party of travellers and guiding them through a computerised world which usually consists of a number of dungeons. Gamers have been doing this sort of thing long before the advent of computers but the days of Dungeons and Dragons have been superseded by these electronic incarnations which have assumed the role of Dungeon Master and allowed adventurers to play alone.

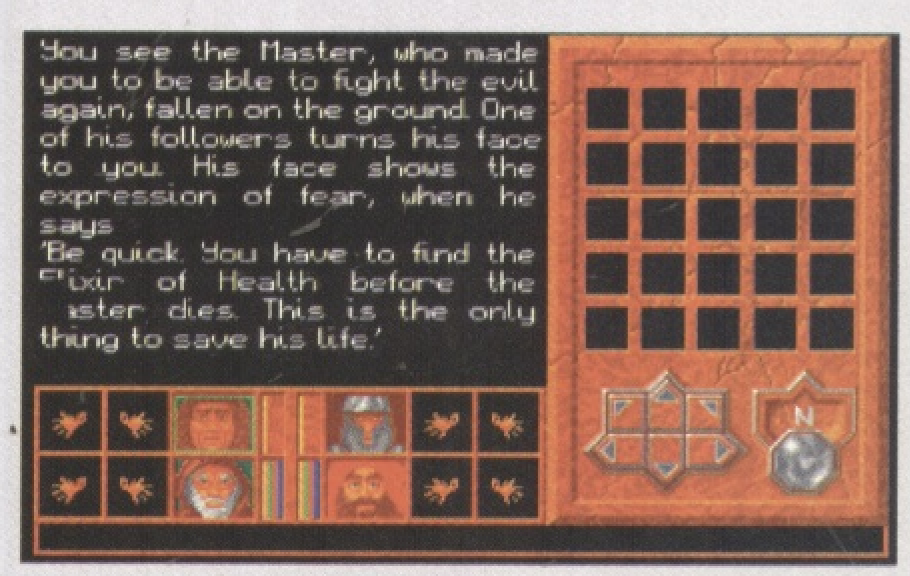
And in terms of popularity, it seems that there are loads of Amiga owners who enjoy this type of thing. Not a month goes by without at least one form of Role-Playing Adventure landing on our desks for appraisal. This month, then, sees the arrival of ICE's sequel to the original Abandoned Places (a title which aptly describes the offices of the publisher of the first game - the now-defunct Electronic Zoo), one of the better adventures of last year.

This time round, the party of heroic adventurers is faced with the by now standard plot of defeating a great evil which resides in the land by journeying through a number of claustrophobic dungeons, defeating the undead and solving numerous puzzles. Unusually for this type of game, there's also the chance to pop above ground and travel through forests and the like, where yet more hostile creatures await.

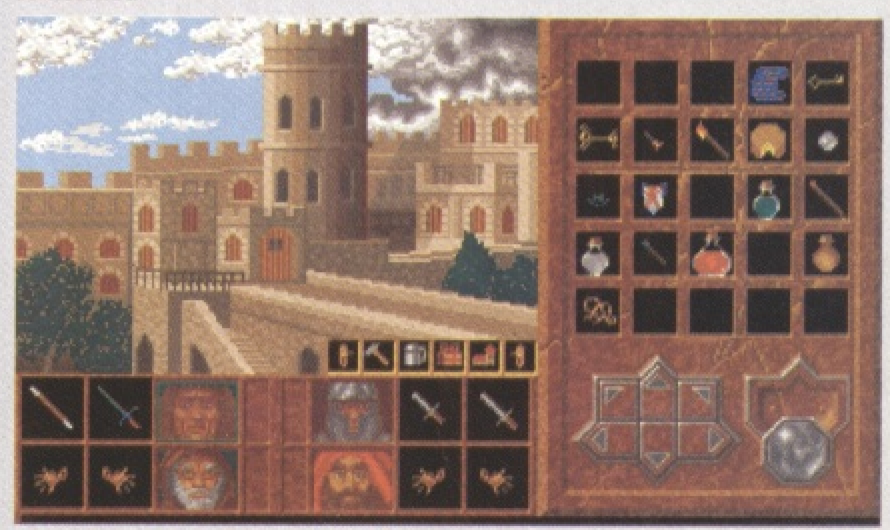
ICE are promising big things with Abandoned Places 2. The press release declares that they expect the game to be the biggest advancement in the RPG genre for the past few years. Big words indeed, so let's see whether the game delivers as much as it promises...

Chests containing valuable goodies are a rare occurrence but, when found, can be opened and raided at the touch of a button. The view then cuts to a close up of the insides and the various objects can be distributed amongst the party as you see fit.

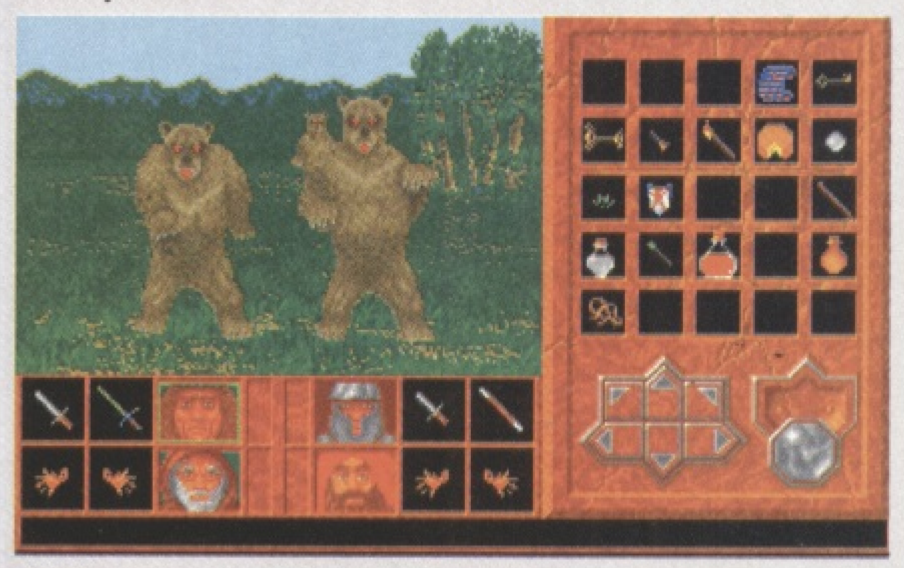




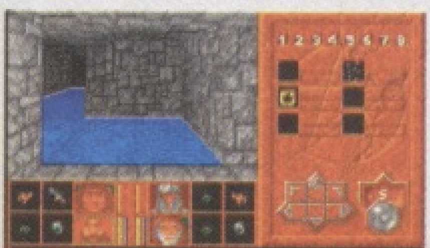
At intermittent periods throughout the game, text messages appear which detail your immediate objectives. Whilst the information contained in these descriptions is of vital importance, it's all rather unprofessionally presented and, coupled with the occasional dubious English, breaks the atmosphere somewhat.



If you prefer to use the mouse to control your movements then there are a choice of two methods. You can either click directly on the compass in the direction you wish to travel or move the cursor around the game screen until the icon matches the way you want to go. The cursor keys can also be used if you like.



Fights can either take the form of physical attacks (with swords, etc) or, more easily, with spells. The character attacks directly in front of him so if only one monster is on screen you sometimes have to change the position of attacker so he is on either the left or the right of the party. The only way to avoid these scraps is to run away because you can't pass by any baddies.



Hazards don't just come in the form of the undead creatures that guard the dungeon. Walls of flames are not uncommon as aren't huge pools of water which can only be traversed if you're prepared to lose some energy. If you do decide to take the plunge then the screen fills with blue liquid, resulting in the loss of all visible exits.

THE VERDICT

With all the recent advances in the RPG genre, I must confess to being more than a little surprised at the way Abandoned Places 2 doesn't really attempt to be anything other than a typical Dungeon Master game which could easily have been released a couple of years ago. You'll not find any Legends of Valour-style scrolling, no overly animated combat scenes a la Heimdall, no Ambermoon-y mixtures of isometric and first-person perspective, no... anything, really. But while I'm not usually a fan of these traditional blocky adventures, Abandoned Places 2 did, for a while at least, keep me playing and, if it wasn't for a couple of flaws, I'm sure it would be getting a higher mark than the one I've awarded it. ICE have tried to improve user friendliness by implementing a slick point-'n-click interface which usually works okay but, on occasions, can be overly slow to react. Having to swap the position of characters with weapons or spells just seems silly - surely a hardened fighter would be intelligent enough to realise that if a monster is slightly to the left of him, it's not a good idea to lash out directly ahead. It should also be possible to run past a solitary attacker and not have to retreat if your energy is low, as these encounters, when coupled with the combat system described, often result in the party becoming seriously weakened. If you can master the interface, though, you'll soon become absorbed in the game's plot and well on your way to experiencing the excellent latter stages of the game. Unoriginality aside, Abandoned Places 2 is a competent RPG which will satisfy the more traditional adventurers but I can't help thinking that a few innovative features might have helped it generate interest amongst people who wouldn't normally consider buying this sort of game.

Publisher: ICE
Developer: In-house

£34.99 Out Now

Keyboard/Mouse

MEMORY	DISKS
1Mb	5

GRAPHICS	80%
SOUND	82%
PLAYABILITY	76%
LASTABILITY	83%
OVERALL	77%



Fully compatible and running slightly faster than the standard version are just two of the things which could be said about AP2 on the A1200.

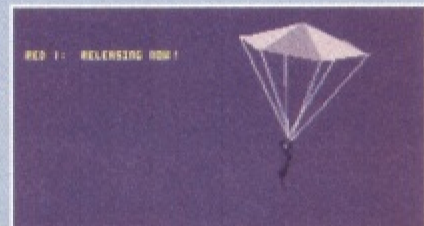


Once you've finally taken to the skies, the first thing to do is become familiar with the HUD and the rest of the cockpit's layout. The side views can be called up with a single keypress and, unlike your normal flight-sim, the display scrolls to the view selected, ensuring smooth flow and reducing the disjointed feel that these side views usually bring.

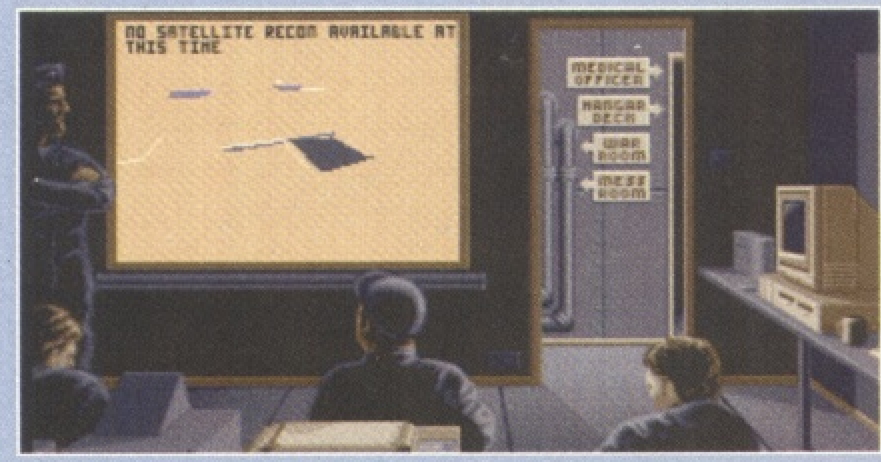
COMBAT AIR PATROL

Simon Byron Reaches For The Skies as he Harriers down to the Gulf to put a stop to all the Flights Of The Intruders who are, erm, eating Birds Of Prey(?). Right.





You'll find yourself in this situation more than once, I can tell you. Although the plane can take a fair amount of damage, one bullet too many will send the metal monster out of control and you'll have a few seconds to eject before the aircraft will explode in a ball of flames. If you abandon the Tomcat or Hornet over the ocean then you're likely to be rescued in a friendly dinghy but disappear over enemy lines and your wife will receive a very distressing letter.



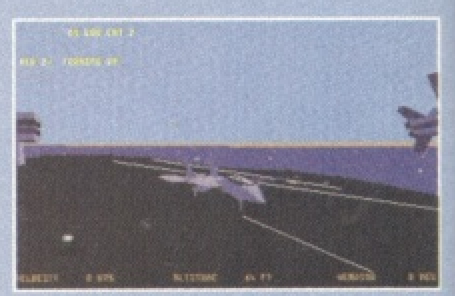
Here's where an important looking bloke will detail the mission targets and objectives which are projected onto the screen in true cinematic fashion. It's up to you whether you except the job (it's usually best to) but if you really don't fancy your chances then you can take a trip to the busty medical officer who will sign you off sick for the day.

Contrary to popular belief, war is actually very good for a lot of things. It's given us Action Men, a few rollicking films, a U2 album and some excellent computer games. Of these games, most have been flight simulations but if the recent batch of releases is anything to go by, publishers seem to have got the term 'flight' mixed up with 'concentrating too much on the graphics and options and neglecting the actual gameplay'. Except Domark who didn't even bother with the graphics for their dire Harrier so-called game.

And all credit to Sadaam Hussain for invading Kuwait. Thanks to him we've just received probably the best shoot-'em-up on the Amiga (namely Desert Strike) and, now, the best flight simulation - but I'll leave my opinions until later.

So, as you've probably gathered, Combat Air Patrol is all about the Gulf War. We join the action just after the UN has decided that 'nuff's 'nuff and sent a huge opposing force to sort out the little disagreement between Iraq and the small Arab country. Moral outrage envelopes the world which feel nothing but sympathy for the bullied folk of Kuwait and everyone wants to see the ruthless dictator sorted out once and for all. And of course, they'd still feel that way even if Kuwait didn't own any oil fields.

It's all down to flying missions, taking out the air and ground troops and eventually driving the Iraqi army from their seized territory. Apparently, CAP even allows you to go one step further than the real Western troops did and actually dispose of Mister Hussain once and for all but I haven't managed to get that far yet.



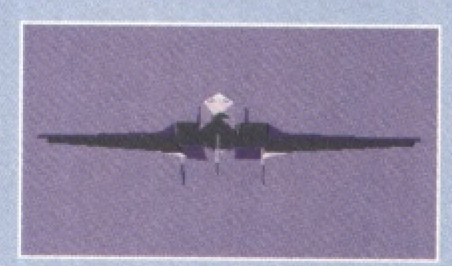




Before you can take to the skies in a big way you need to decide what payload will best suit the current mission. The manual comes complete with lengthy descriptions of all the various missiles' properties but I expect most players will not pay too much attention to detail and quickly click on the default icon which select the weapons the computer sees fit.



If you're serious about kicking ol' Saddam's butt good and proper then the War Room is the place to plan out the overall strategy for the Western Forces. At the beginning of the campaign, the Iraqi forces are in a strong defensive position with the Allied troops set up for a full-blown attack. Manoeuvring units into position is achieved by using a mouse-driven point-'n-click interface.





The plane can be flown using either the joystick, mouse or keyboard but most pilots will discover that the keyboard option offers by far the most responsive controls. And, for once, every move made by the player is immediately reacted to so you'll not find yourself over-steering, hammering the keys more than once or becoming at all frustrated with the controls. Any mistake will be nobody's fault but your own.

THE VERDICT

Flight sims, to me, usually conjure up images of slow, jerky 3D games with little or no action, packaged in hefty boxes containing huge manuals. The only plane games which had me coming back for more have been F29 Retaliator and, of course, Knights Of The Sky. They've both been fast, slick, not too involved and - more importantly - fun to play. Forget those now because straight into the number one spot of the Simulation Hit Parade leaps Combat Air Patrol, the most impressive flight sim to arrive on the Amiga in a long while. Forget having to actually read the manual (which is pretty lightweight anyway), if the plane was any more pleasurable to fly the Government would no doubt tax it. This accessibility is mainly due to the speed of the game and the responsiveness of the controls, which puts most recent sims to shame. There are some, however, who will look at the shots dotted around these pages and declare that the landscape looks a bit sparse - and they'd be right, but it's worth having a reduced level of detail if the game can be made more playable as a result. Graphical frills may look good on the page but, more often than not, a high level of visual trickery often renders the game short-changed in the enjoyment dept. The overall campaign instructions can occasionally get in the way of the more immediate flying thrills and spills but you can overlook this part of the game if you wish to concentrate on more hands-on participation in the war, which is how the CAP is best enjoyed. This is, without a doubt, the best flight sim available at the moment. Some hardened sim fans may find the glossy approach not to their liking but punters who usually shy away from plane sims and people who are prefer the action more instantaneous will lap it up in droves. And good on them.

Publisher: Psygnosis
Developer: In-house

£29.99 Out Now

/joystickKeyboard/Mouse

MEMORY	DISKS
1Mb	2

GRAPHICS	87%
SOUND	84%
PLAYABILITY	88%
LASTABILITY	89%
OVERALL	89%

A1200 To be honest there's not as much speed increase as you would imagine, but CAP isn't a game that really needs more pace anyway.



SPACE CRUSADE
The Voyage Beyond

In space no-one can hear you roll dice, as David Upchurch finds out with the add-on disk to Gremlin's hit boardgame conversion.

"More! Give me more!" If that was your cry upon finishing Gremlin's Space Crusade then you'll no doubt be rejoicing and singing "Hallelujah!" in the streets right now because The Voyage Beyond is - yes! - a missions data disk. You get ten of 'em, in fact, each more devious and deadly than any you'll find in the original game.

In case you're new to the world of Space Crusade then I suppose I should explain what the game is all about. Basically it's an almost dice roll for dice roll translation of the popular RPG-ish boardgame. You're given control of a well 'ard platoon of space marines who have to be guided around a number of spaceships, zapping aliens and so forth as you try to complete your mission objectives.

Those of you who are, from experience, a bit wary of these data disk sort of things should be pleased to hear that The Voyage Beyond is rather more than just an exercise with the map editor on the programmers' parts. (Hey, "exercise on the programmers' parts" - sounds a bit rude, doesn't it?) As well as totally revamped deck layouts and missions, there's several new weapons to try out, monsters to kill and ranks to achieve.



If you're a Space Crusadin' veteran then you'll no doubt be pleased to hear that you can load in your old commanders and pump them up to three new ranks, namely Rear Admiral, Admiral and Fleet Admiral. Although these higher rankings don't allow you to access any further weapons, they do let you bring in reinforcements to replace fallen troopers under your command.



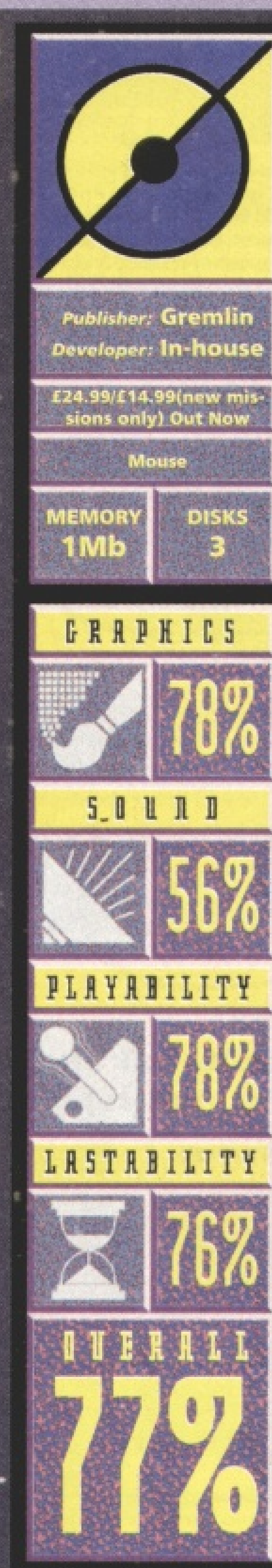
As before the player's view cuts between a strategic top-down plan view for when you're moving the troopers about and a slightly more appealing isometric-3D view for when combat occurs. These 3D scenes have been made even more interesting by the fact that the corridor walls have been redesigned in many cases, so now you get to look at fungus-like growths and what have you. Very 'Aliens', don't you think?



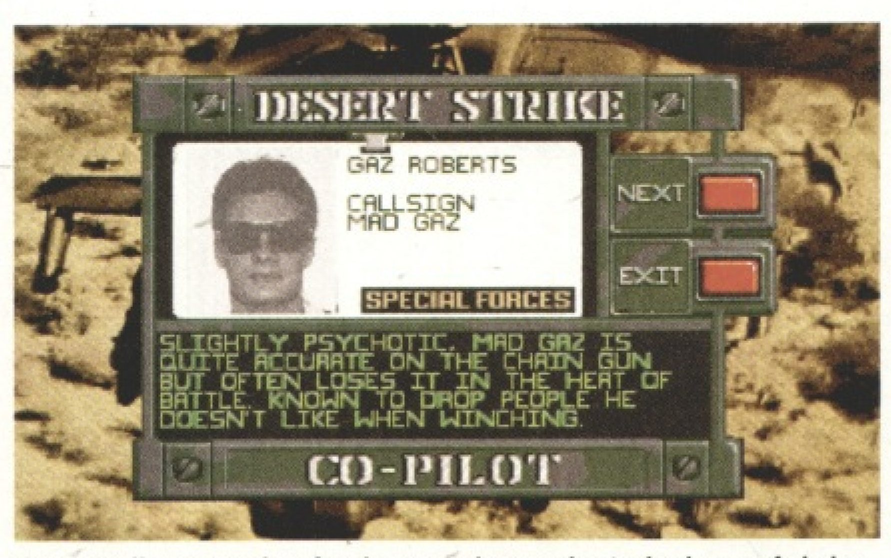
One of the more interesting new baddies is the vilous parasite. These live in holes in the deck floor and will randomly attack any marine standing in an adjacent square. Unless they're duffed up pretty sharpish they'll suck the stricken marine down into the hole and to his doom. Nice. Other new creatures include the Space Ogres and the Soulsucker Queen!

THE VERDICT

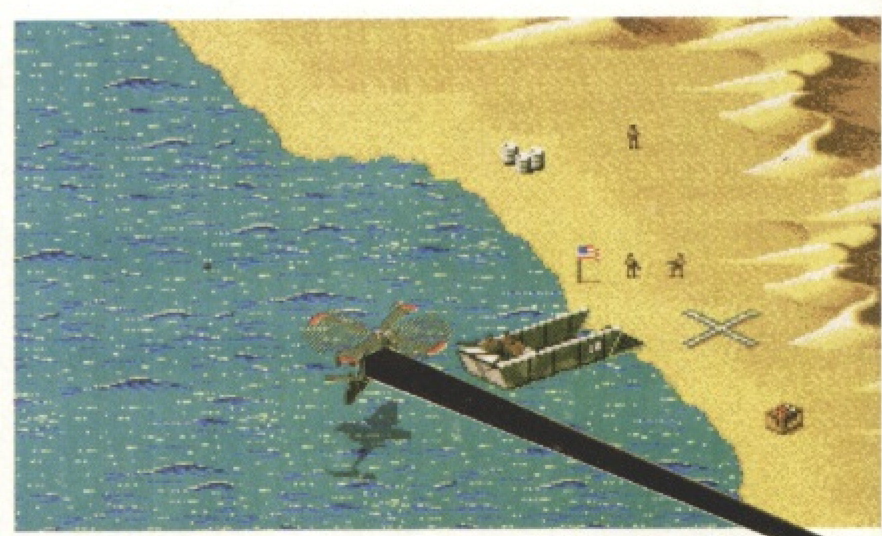
What can I say? If you enjoyed the original then you'll no doubt have roared down your local software shop already, whereas if you didn't then you're hardly going to be tempted to part with fifteen quid for what is effectively more of the same. So you see whatever I whinge on about here is largely academic. For the record, however, I have to say that whereas I thought the original game's missions were a touch on the easy side, I found these new ones to be right pigs. I suppose this is to be expected but all the same anyone who sailed through the original is going to be a little shocked when they get into this. Any real flaws, however, lie in the game's basic design, not in these new missions. I know Space Crusade is based on a dice-rolling boardgame but just a little too much is left to fate for my liking. In one mission I was doing perfectly well until a couple of randomly-generated events conspired to reduce my team of marines by nearly half in just two turns. Hardly fair, is it? That, and the slightly uninspired and unimaginative translation from boardgame to computer, aside, this is a simplistic but fun RPG that is never less than engrossing. If you've yet to sample the delights of Space Crusade then there's never been a better time to do it.



A1200 There's either good or bad news depending on whether you like Space Crusade or not because the game doesn't function on the A1200. As far as is known, an A1200 version is not planned.



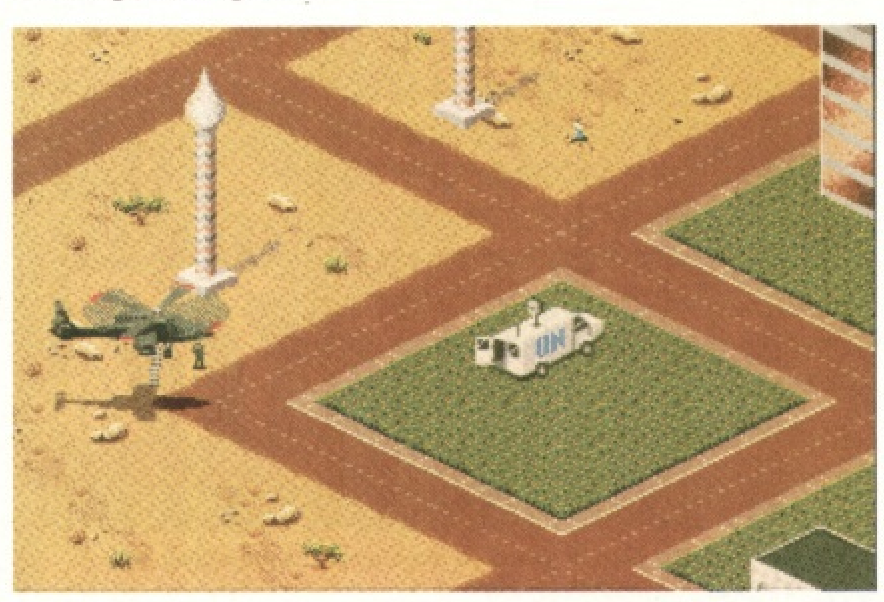
These co-pilots aren't just for show, you know - they're in charge of aiming the gun and operating the winch. Their skills vary wildly, so picking the right buddy is a vital part of your mission. Proving that people will do almost anything to get in The One, all the digitised piccys are of the programmers or EA staff! We don't mind printing a shot of Gary Roberts but the rest of you will have to try harder.



This landing pad is one of the terrain's most vital locations. Picking up any of the friendly troops from the warzone and depositing them safely here reaps a valuable 150 armour points each so it's usually wisest to keep a few soldiers in your cargo bay, just in case your fuselage becomes weakened. Landing here is simplicity itself - just approach the cross at a sensible speed and you'll touch down automatically.

DESERT STRIKE

What, not another console conversion to end them all? Send in Simon Byron for an on the spot report.



Another of your helicopter's features is this handy winch which can be used to pick up extra supplies of ammo, fuel, armour or even a stray prisoner or two. Your co-pilot has full control over the winch which means all you need to do to collect anything of interest is fly slowly over it. Your co-pilot's winching skills will affect how long this manoeuvre takes.

If you pop down to your local computer emporium and take time out to glance over the console section, you may notice the vast number of Amiga games which have ended up on the Megadrive, SNES, etc. Games such as Chuck Rock, Lemmings and all the rest of them might make great console games but it's very rare to find a game which is as lovingly converted to the Amiga because, in most cases, the programmers just port the game across without much care, resulting in a game which could usually be better.

So here, then, is Desert Strike, EA's third attempt at converting one of its popular Megadrive titles to the Amiga. The game's scenario is a direct rip-off from the Gulf War: some lunatic madman named General Kilabab has decided to occupy a small Arab Emirate because God has told him to, the world now stands on the brink of Armageddon and, understandably, the President of the US of A has decided that the best course of action is to send in a lone helicopter, equipped with some powerful weaponry and piloted by an Amiga-owner. The overall objective is, quite simply, to take out all the offensive weapons, rescue as many comrades as possible, interrogate hostile commanders, destroy all the radar equipment and so on. Sounds like a walk in the park.

And that's basically it. Rather than opt for a boring flight sim, the original game designers decided on a more conventional shoot-'em-up approach which requires tactics as well as a fast trigger finger so you'll find no huge manuals, HUDs or slowly-moving '3D' sections here. It all sounds like an interesting mix but does it work? Yes it certainly does, and here's why.

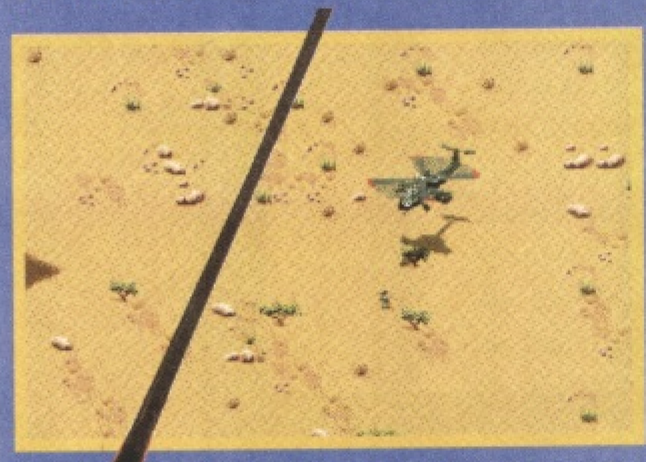




The warship sits just off the coast of the battlezone, monitoring your mission and occasionally issuing orders. From here it's only a short flight north to the fighting ground. All your weapons are disabled whilst you're in the vicinity of the ship.

FOREWARNED IS FOREARMED

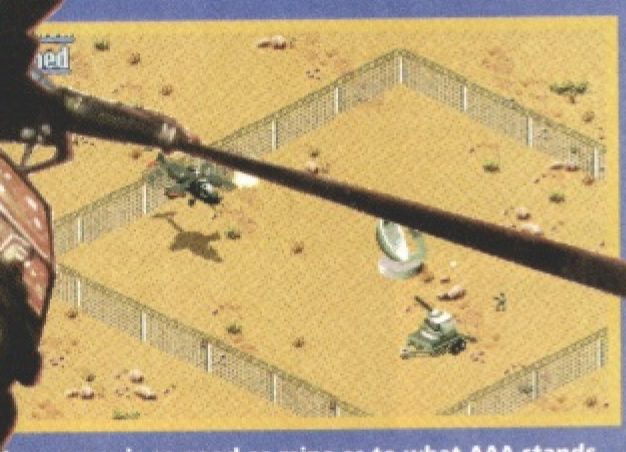
Some of General Kilbaba's weapons are easier to deal with than others but most have an Achilles heel which can be exploited with a little skill. We'll leave the tactics to you (after all, you don't want us to spoil it for you, do you?) but here's how strong they are and how many damage points their missiles will do to the chopper.



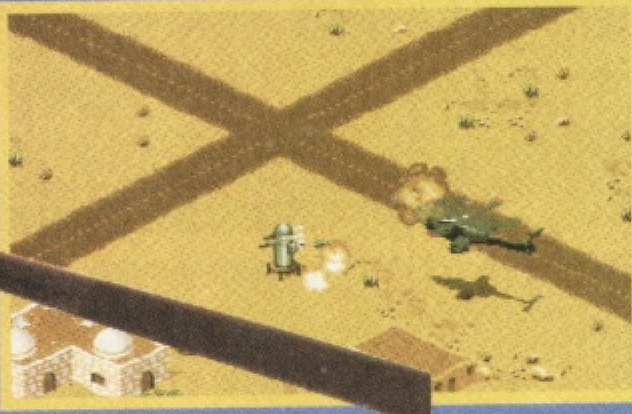
The easiest of all targets, these feeble blokes can only take three shots before giving up. A competent co-pilot will be able to pick these off as you sweep across the battlefield so there really is no excuse for taking more than a couple of points of damage from these weedy fellows.



A harder version of the man with a gun, these rocket-launching blokes can also take up to nine cannon hits before finally exploding in a wall of flames. They are usually found inside buildings, lying in wait for an opportune moment when you're least expecting an attack. Beware.



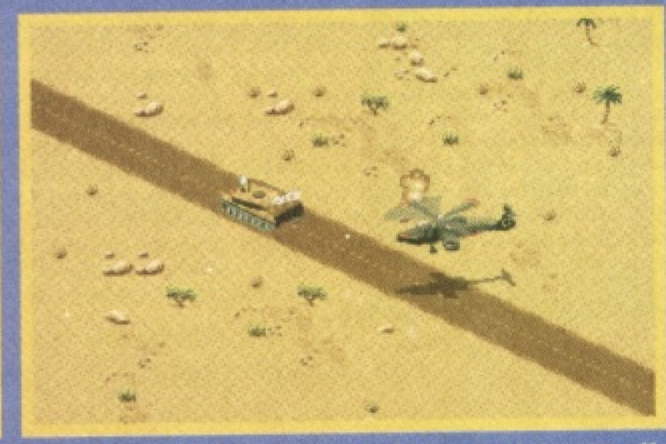
Your guess is as good as mine as to what AAA stands for, but I can tell you that a hit from one of these devils will shave 20 points off your armour. They can fire at an alarming rate of two shots per second and can take two direct hits from the Hydra missiles.



By now you're into harder territory which means the installations are beginning to require three Hydras before they explode and with the Rapier causing 100 points worth of damage with every shot, it's time to tread very carefully.



Although the VDA only inflicts 25 points of damage per hit, the rate of fire (up to three times a second) and the speed they travel (fast, believe me) makes this target a very real threat.

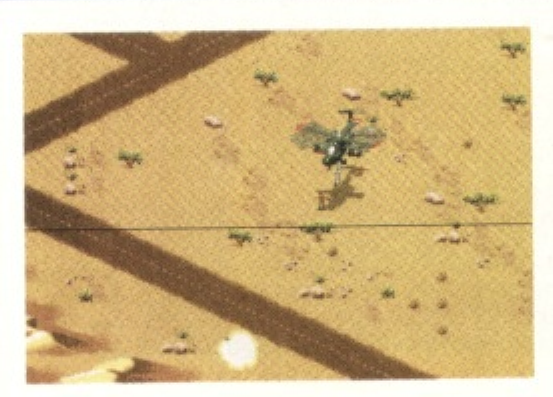


At least six Hydras are what it takes to send the ZSU off to Weapon Hell but the only thing in your survival's favour is the fact that its missiles only do a relatively tame 40 points of damage.

The Apache helicopter is one of the most destructive choppers of its kind. It's occasionally hard to control but with a little skill its state-of-the-art weaponry can be used to great effect. This obviously means that it's great at killing things, making it the ideal machine for sorting out General Kilbaba and his pathetic army. The helicopter was also named after a tribe of Indians. Probably.



(Left) There are a number of cunning little situations running concurrently with your mission. Most of them involve the demise of your little troops who are often in danger. After they've alerted you to their location, there's usually only about a minute to rescue them before they're shot by the enemy soldiers. It's best to pick off the opposing troops with the Cannon as anything more powerful in the vicinity of your blokes as they are likely to be caught in the blast.



(Left) Whenever you pilot your awesome helicopter over any nearby friendly troops, the tiny soldiers will shout "Over here!" to alert you to their presence. Unfortunately, though, they could be anywhere within an approximate area of four screens so you'll need to do a spot of searching should you wish to attempt to winch them up to relative safety.

DOING DAMAGE

The chopper can fire either the cannon, Hydra missiles or Hellfire missiles which inflict a varying amount of damage to all targets. Our reporter, Bob the Bear, took a helicopter down to the battlefield, found an empty jeep and let rip, so to speak. This is his story.



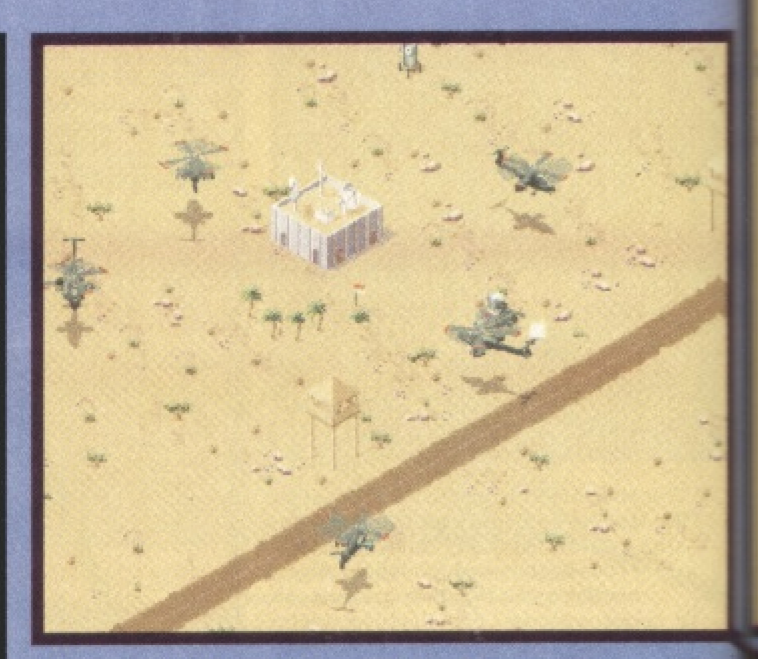
(Left) These are just your bog-standard cannon bullets which don't really do a lot of damage. Enemy troops generally take about two hits before they disappear while larger things, such as this building, take upwards of fifteen shots to destroy.



(Right) Things are certainly getting a little beefier but it's all still far from ideal. Although these Hydras do reduce some of the lesser targets to rubble with one shot, super-hard tanks and buildings still require a number of hits. You'll find over thirty of these missiles in an Ammo box so you can chuck a few of these about just for fun.



(Above) Now we're talking. Hellfires are as hard as they sound and they're also guided which means that they only need to be fired in the general direction of a target to hit it. Tough weapons like these, however, are extremely limited in supply - you'll only find eight of these babies in an ammo box.



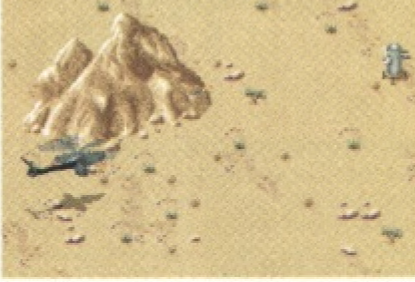
(Above) Destroying the Command Centre is the final part of the first mission but you have to aim your missiles carefully as there's an enemy agent which needs to be captured alive.



(Right) The map screen may not look interesting but it's the place where the mission objectives are detailed. Your remaining power, lives and weapons are also shown here and while you digest the info the game remains paused.



The helicopter's controls could hardly be described as realistic (you can't adjust your height, for example) but this simplified method makes for easier and more enjoyable gaming. Left and right swing the chopper round whilst up and down accelerate/decelerate the thing. The easiest way to handle the chopper is with the joystick but keyboard or mouse fanatics are also catered for, so you can take your pick.



Towards the north of the battlefield you'll find a mountainous area which can either be a help or a hindrance, depending on what stage of the mission you're currently on. This is definitely not the place to be if you're desperate for fuel as you're more likely to bump into the rocks as you attempt to race through at speed but if you've got more time to hang around then these hills make very good hiding places...



(Above) The first part of the mission involves destroying two radar sights and shouldn't present too many problems as there are only a couple of weak installations to be wary of. The only thing to watch out for here is the radar itself which can be bumped into if you lose control or get too close.

(Right) Now here's where things get really tricky. Destroying both the airports involves taking out all the defensive weapons, blowing up all the buildings and blasting every plane. Not only do these tasks take a serious amount of weaponry, there are also some deadly missile launchers which fire with relentless accuracy. The best approach is to sneak around the edges of the base, destroying the SAMs first and then work your way into the centre of the base which is slightly less guarded.



I dunno, call me a masochist, a bully, a b**tard even, but there's something about swooping low over the terrain, finding an enemy soldier who's a bit over-confident with his pathetic rifle and cutting him into tiny pieces with a Hellfire missile - especially when they scream like these do. Power crazy? Me?



THE VERDICT

Hmm, brash claims from the manual are usually statements to be wary of, so it was with some suspicion that I thumbed through EA's instruction booklet while Desert Strike loaded up. Claims such as 'improved graphics', 'improved sound' and all the associated blurb may look good on paper but they rarely filter through to the game itself, or so I thought. All I can say is that I'm very surprised. Unlike Road Rash, Desert Strike is actually better than the console version it's derived from, proving that the Amiga can successfully handle anything the platform-machines throw at it. Of course, all this means nothing to any Desert Strike virgins out there, what they want to know is whether the game is any good or not. Are you stupid, or something? It's one of the best shoot-'em-ups available for any games machine, let alone the Amiga. Those of you who are expecting fast and frantic action are likely to be mildly disappointed - this certainly isn't another mindless blast - but fans of games such as Ikari Warriors or The Chaos Engine, where there is an equal amount of blasting and strategy, will feel instantly at home with Desert Strike's style. In much the same way as a real pilot doesn't just rush in guns-a-blazing, a Desert Striker needs to carefully plan his routes, memorise the terrain and choose his weapons carefully. The trouble is, though, the missiles make such meaty noises and cause so much damage that it really does take a great deal of self-restraint not to use them all in one go. Everything about Desert Strike is right. It plays like a dream, the graphics are outstanding, it sounds completely brilliant, the enemy soldiers are a right hoot when they die, the traps are infuriatingly cunning... need I go on? Do yourselves a favour and rush out and buy Desert Strike - it's the Mother of all games.

Publisher: Electronic Arts
Developer: In-house

£29.99 Early May

Joystick/Keyboard/Mouse

MEMORY	DISKS
1Mb	3

GRAPHICS	90%
SOUND	91%
PLAYABILITY	92%
LASTABILITY	91%
OVERALL	93%

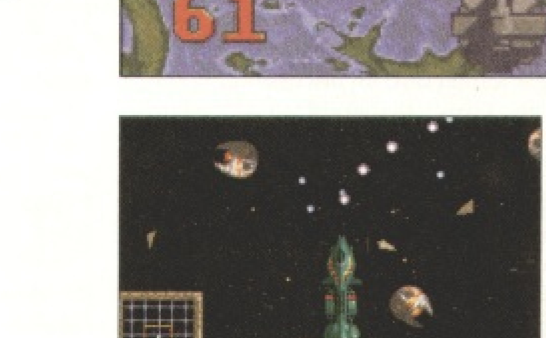
A1200 Desert Strike on the A1200 is no different to the A600 version but let's not worry about it too much, shall we?

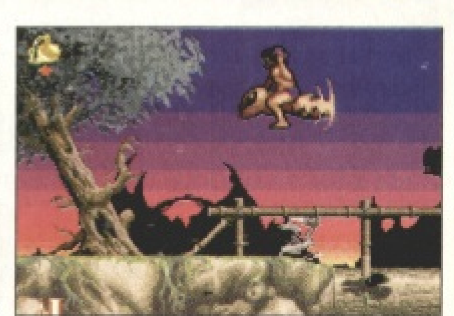


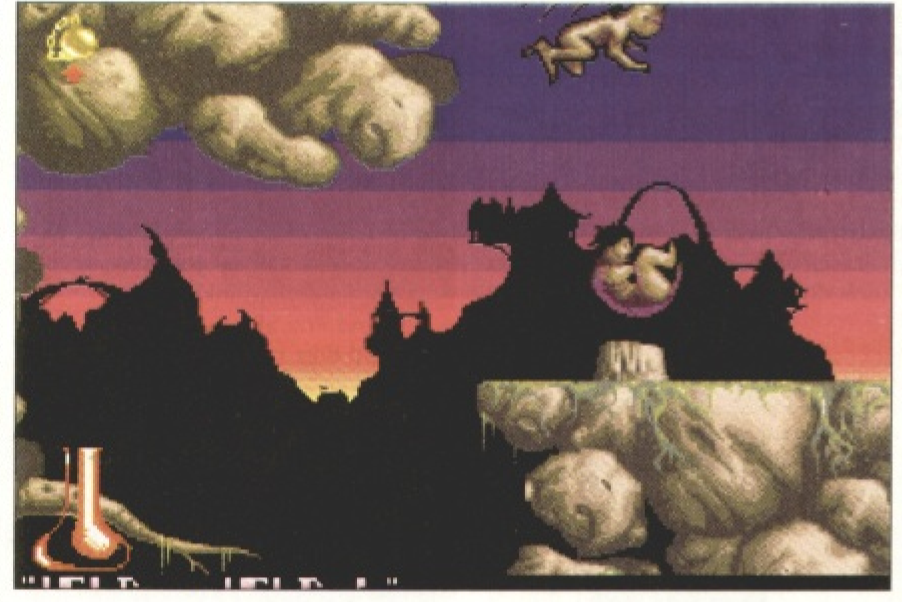
A fairly truncated Cheapos section this month due to the lack of budget releases but we're reliably informed that next month should bring with it another tide of original and re-released games at affordable prices. We've also decided to introduce longer reviews for some compilations and new games which we think warrant the space but we're as yet undecided as to whether it'll be a regular thing. Let us know what you think - after all, we're here for you. Anyway, enough chat, let's see what Dave and Simon thought of this month's stuff...

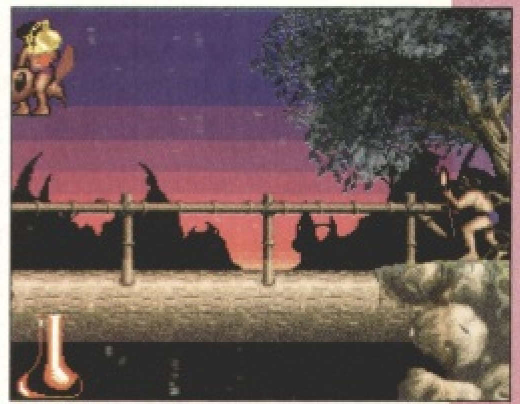
MONSTER PACK VOL. 2

Psygnosis £29.99









Yet another Psygnosis compilation! They're going bundle crazy up there, I tell you. It's a pretty good one at that, boasting Shadow of the Beast 2, The Killing Game Show and Awesome all in one, easy to carry and attractively illustrated box.

First up, then, is Shadow of the Beast 2. Now some people love this but, sorry to say, I'm not one of them. Following on directly from the first Shadow it tells of how your sister is kidnapped by Zelek, the Beast Mage, and is being held captive in the distant land of Kara-Moon. Being the sort of guy who doesn't shy away from a ruck, you decide to rescue her.

Technically Beast 2's very nice, with some super-smooth multiway scrolling parallaxed scenery, although the graphics have that bland cardboard-cutout look that seems to be a trademark of a lot of Psyggy's games. It's the gameplay, however, that leaves a lot to be desired, in my opinion anyway. It's a cross between a platform-based shoot-'em-up and an adventure, so there's lots of zapping baddies and object manipulation. As a blast it's finger-numbingly tough and as an adventure it's too linear. Not my cup of tea, sorry.

Awesome, however, is much better. It's from the same programming team (Reflections) but as a game it's far superior. As the captain of the starship Elapidae it's your job to get your crew and ship out of the Octarian solar system before its sun goes nova. What this all boils down to is some teeth-gritted no-nonsense killing.

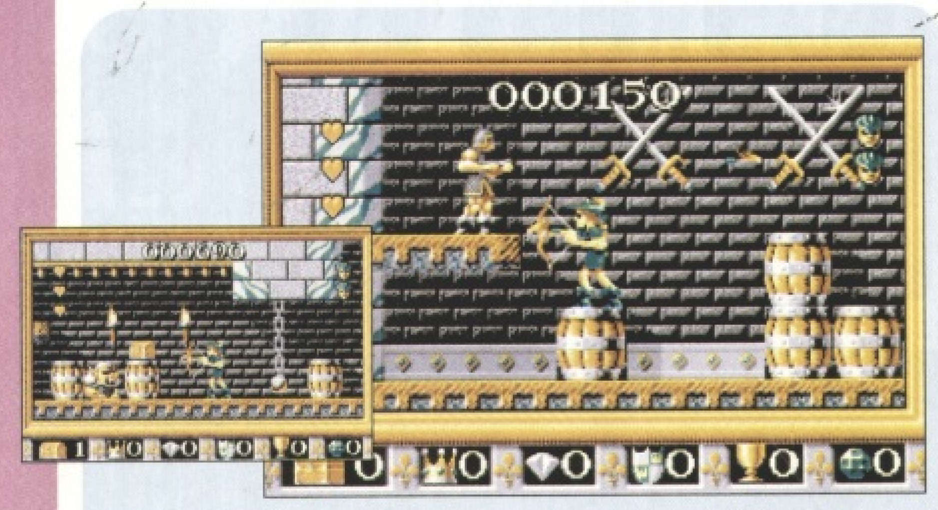
Just about every shoot-'em-up fans tastes are catered for. In space it's all 360°-rotating action, then as you approach a planet it switches to 3D blasting and finally on the planet itself it cuts to Gauntlet-esque running n' shooting. Marvellous. Awesome is not completely flawless but simply for its variety it's still excellent stuff. There's even a bit of trading between planets to add some depth to the mindless trigger-pumping. You see, it's got everything.

Last, but by no means least, is The Killing Game Show. This has you as pilot of a ED209-like robot trying to clamber out from the bottom of a series of 'Pits of Death'. This entails lots of blasting, jumping and puzzle-solving as the Pit slowly fills up with deadly water, urging you ever higher. The risks are many but the rewards are high. The beauty of TKGS is the control you have over your robot which is just brilliant and the tension produced by the ever-rising water. It's a simple game but all the better for it, and one which you simply should not be without. Be warned, though, that it can get very, very, very frustrating at times.

So there you have it. A bit of a bargain this one, if you ask me. Who knows, you may even like Shadow of the Beast 2 in which case you really can't go wrong with this one. [DU]

OVERALL: 89%





ROBIN HOOD - LEGEND QUEST

Codemasters £7.99.

Oh Gods, I thought when when the Codemasters' latest not-Dizzy game arrived in the office - and I was right. Robin Hood bears more than a passing resemblance to the Bitmap's platformer but, on discussing the similarities with one of the Codies themselves, I was 'reliably' informed that this isn't at all a rip-off of Renegade's game as, apparently it's based on a SNES cartridge. Whatever you say.

Still, if it's a playable game in its own right then we're quite prepared to overlook a lack of originality so, to a certain extent, the Codemasters have got away with it. The game involves guiding Robin of the Hood through the Sheriff of Nottingham's trap-infested castle, arrowing all the soldiers and avoiding any creatures that happen to be milling around, eventually rescuing the lovely Maid Marion and having a snog with her. Probably.

We've seen this done much better before but that's not to say the game isn't any good and if you can put up with the atrocious scrolling it's hard to fault. The castle layout is such that the game is easy to get into without being too difficult but progress further into the game and things soon hot up, quite literally. I'm not usually a big fan of these 'discovering keys to open up other doors' games but Robin Hood didn't bother me too much - perhaps that's because it's normally apparent where to go next and the amount of time spent searching for new locations is minimal.

It is, perhaps, unfair to directly compare Robin Hood to Gods as budget games cannot ever hope to compete with the likes of a major full-price releases so if you're prepared to except the fact that this isn't as polished as the Bitmap's game then you're in for some fun. [SB]

OVERALL: 73%

ACTION SPORT

Microids £29.99





Fancy some action, sport? Then you've come to the right place! Well, actually you haven't, because the four games in this compilation - Superski 2, Advantage Tennis, Grand Prix 500 II and Killerball - are some of the most mediocre examples of sporting sims I have even seen. Don't get me wrong, none of them are exactly bad it's just that... well, you'll see.

Best of the bunch is Superski 2, where you get to take part in six events, such as the downhill, the slalom and so on. Surprisingly one of the events is the bobsleigh, which I didn't think had anything to do with skiing apart from it taking place in a cold climate, but there you go. Despite a decent impression of speed thanks to some okay-ish 3D they're all rather uninspiring and (inevitably) there's a serious lack of variety, but if skiing's your bag then this is above average stuff.

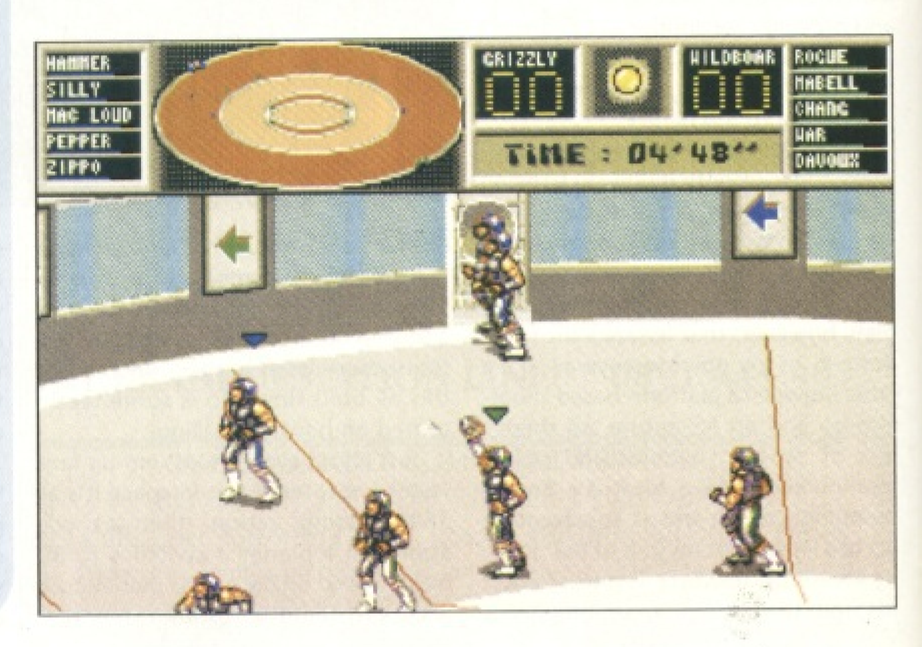
Then there's Advantage Tennis. The twist here is that all the in-court action is depicted using polygon-based 3D. This makes for some impressive animation on the players, the downside being that it's all a bit s-l-o-w and jerky. The control method takes a bit of getting used to; if you do nothing you're player will move and return the ball on his own accord but to little effect so it's up to you to intervene and 'tweak' his performance using the joystick to get match-winning results. There are all the practice, exhibition and tournament options you'd expect in this sort of game and it plays well enough once you've get used to it but it's hardly world ranking.

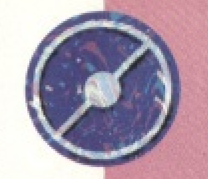
Grand Prix 500 II is an arcade-orientated bike racing game. Of all the games in this pack it's the most accessible and quite a lot of fun in its own little way. The 3D update is hardly outstanding but it conveys an impression of speed adequately enough, and the option to race head to head with another player is a hoot. If you've got any of the Lotus games, however, you're hardly going to get worked up over this, unless you have a passion for motorbikes.

Finally we come to Killerball, a blatant rip-off of the film Rollerball. Two teams of hard-nut psychos rollerskate around a circular arena, trying to ram a heft steel ball into each other's goal and faces. The game's display is quite innovative - your view pans smoothly around the arena to follow the ball's progress - but apart from that there's not a great deal to recommend it. Your control over your players is minimal and basically there's just no sense of excitement, pretty essential in a game like this.

All in all, then, a pretty so-so crop. If you're desperate for some sporting action then you may get a few days' joy out of this, but I'd recommend you spend the cash on one good game rather than these four also-rans. [DU]

OVERALL: 54%





QUATRO POWER MACHINES

Codemasters £7.99.

Of the four games in this pack, Violator is probably the best - but that isn't really a compliment. It's an uninspired vertically scrolling shoot-'em-up which lacks any form of variety or style. The main problem is that the game is just too hard. Bullets spew from the enemy craft at an alarming rate and before long the whole game degenerates into an unenjoyable dodge-'em-up. Definitely don't try this game without an autofire joystick unless you want to lose the use of your fingers.

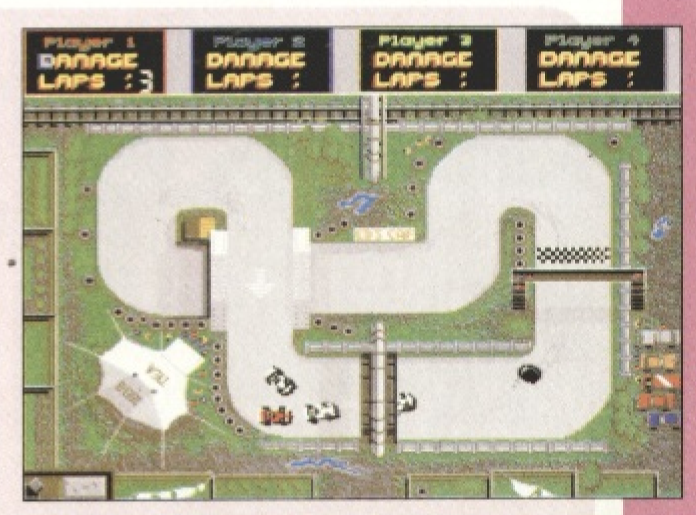
The next two games are fairly similar and both take the form of Spy Hunter-type games but without quite as much enjoyment. Powerboat Simulator is a vertically scrolling race game in which you (on, surprisingly, a powerboat) have to race up a twisty-turny track while other boats sneak up behind you and try to knock you into the solid ground. Mines and helicopters pop up with rapid regularity as do ramps which must be used to leap over sections of raised ground. The scrolling is terrible but the game is quite entertaining for short periods.

Nitroboost is a vertically scrolling race game in which you (on a variety of machines - which include a powerboat) have to race up a twisty-turny track while other vehicles sneak up behind you and try to knock you into the assorted obstacles. Mines and flying machines pop up with rapid regularity as do ramps which must be used to leap over fences and chasms. The scrolling is terrible but the game is quite entertaining for short periods. (Haven't you read this all before somewhere...?)

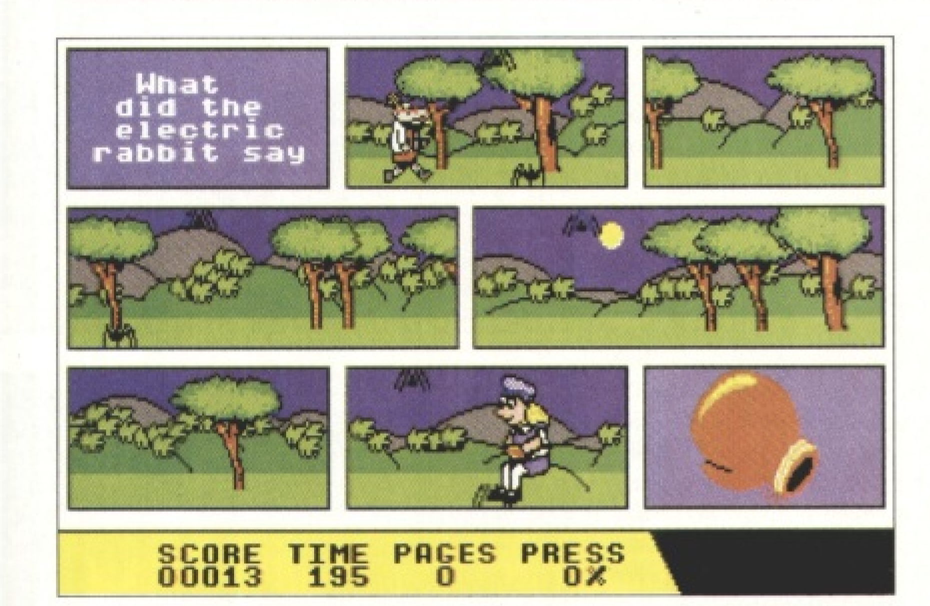
Grand Prix initially gives the impression of being a fun top-down Super Sprint or Carnage game - until you begin to play it, that is. The main problem is that the various vehicles (from standard racing cars to dragsters) are just too big, leaving not a lot of room for error. The computer-controlled cars are far too good and getting off the first track is often more trouble than it's worth.

The package may well look like good value for money but you're essentially getting three games for your quids, none of which are that much fun for more than half an hour or so. [SB]

OVERALL: 53%









DOC CROC'S OUTRAGEOUS ADVENTURES!

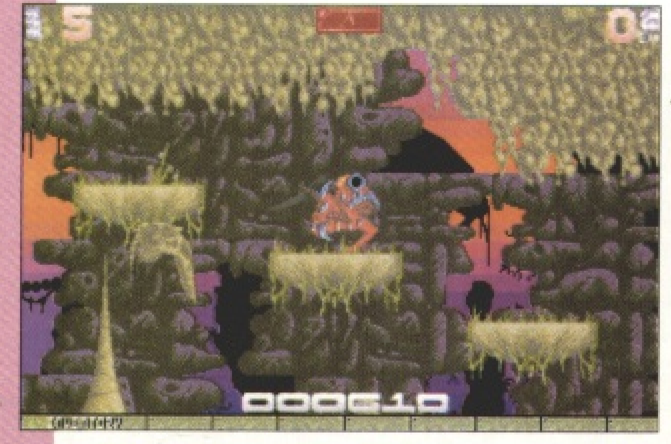
Zeppelin Platinum £7.99

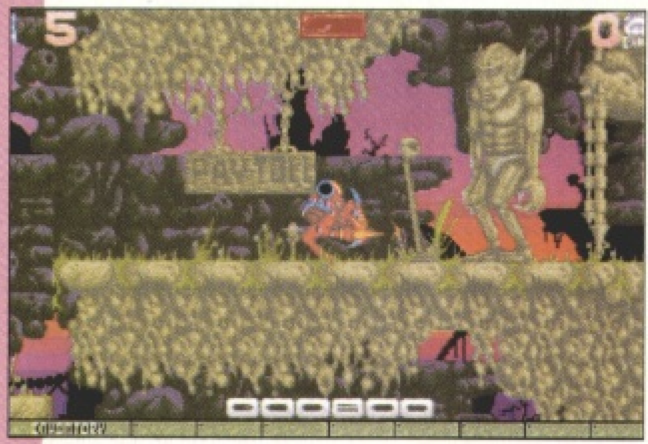
Doc Croc's Outrageous Adventure is based on the characters from the popular (so I'm told) kids' TV programme Round The Bend. The plot here is that Doc Croc has accidentally blown up Lou Brush's video printing press, scattering pages of the comic they produce far and wide throughout their sewer home. Now the Doc and his two members of staff, Vince and Jemima, must scour the sewer tunnels for the lost pages, while Lou tries to locate the pieces of the printing press so that he can reconstruct it back in the office. If they don't do it before their deadline then they'll all face terrible consequences.

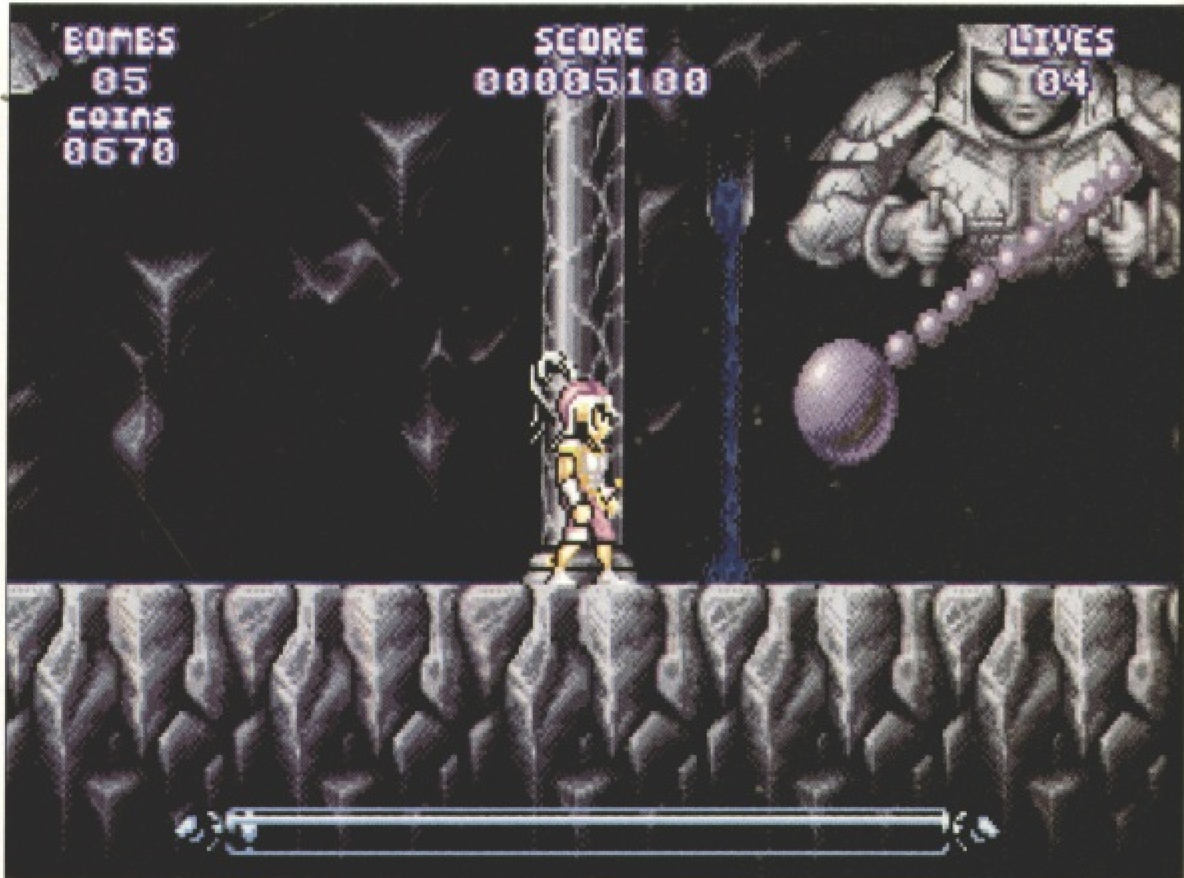
As we at The One work in a similar magazine publishing environment I loaded up the game with some interest. Would it accurately simulate the hard workin', hard drinkin' life of a typical journo? Of course it doesn't. Doc Croc's, as it turns out, is essentially a platform game. From the Doc's office you choose one of the four characters and then enter a sewer, with the aim being to collect the pages and the press pieces. This entails dodging deadly water drops and bats while jumping from platform to platform. The only major deviation from the run-n'-jump norm is that when a page of the comic is found the character 'enters' it, and has to complete a little sub-game inside the cartoon itself.

Never having seen the programme (I'm usually stuck here in The One's office when it's on TV, you see) my first half hour or so of play was spent working who's who, as characters can only enter the pages that they write and Lou is the only one who can pick up press pieces. This wasn't made any easier by the slightly terse and unilluminating instructions provided. Once past this initial confusion, however, and I found Doc Croc's very simple stuff. It's also particularly easy, and this lack of challenge, combined with the basic graphics and sound, make it strictly one for the kiddies. [DU]

OVERALL: 63%







MEGA MIX

Psygnosis £29.99

I don't know about the word Mega but this compilation from Psygnosis is definitely a Mix, that's for sure. It's amazing how quickly the computer game world moves on - Agony, for instance, was released way back in 1991 and it only seems like two years ago! As always, there has to be one good, one okay-ish and one stinker of a game in a compilation of three, so let's begin with the worst and work our way up, shall we?

When a game comes complete with a quote on the back of the box which refers to the game's original packaging, you know you're in trouble and Ork is trouble with a capital T. The graphics are very slick and the music is initially impressive but, as most people know, you can't add visuals to sounds and expect them to equal playability without any forethought into the game mechanics.

The majority of the time is spent searching for inanimate objects such as keys and gold and ferrying them back to a specific location to perform a certain action. This all soon becomes fairly tiresome. What makes these tasks worse is the awkward control method of your character - a mechanical killing machine of sorts - which is jerky and unresponsive, resulting in an unrewarding experience.

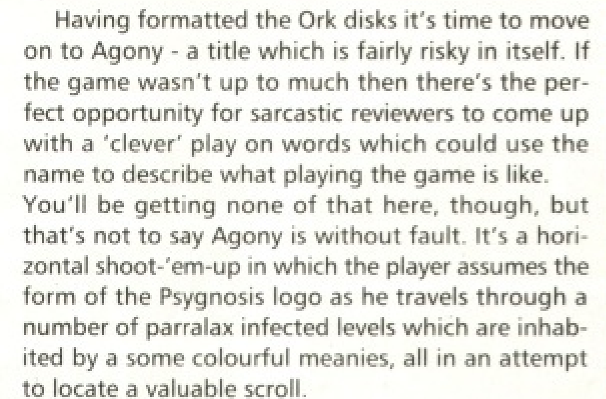


Having formatted the Ork disks it's time to move on to Agony - a title which is fairly risky in itself. If the game wasn't up to much then there's the perfect opportunity for sarcastic reviewers to come up with a 'clever' play on words which could use the name to describe what playing the game is like. You'll be getting none of that here, though, but that's not to say Agony is without fault. It's a horizontal shoot-'em-up in which the player assumes the form of the Psygnosis logo as he travels through a number of parralax infected levels which are inhabited by a some colourful meanies, all in an attempt to locate a valuable scroll.

The first thing you'll come across is the title screen which is, like all the static pictures in the game, brilliantly drawn. That's not the only reason why I'm mentioning this part because the music which accompanies this particular area is, to put it mildly, absolutely superb. The game itself is pretty much your run-of-the-mill blast which soon becomes fairly boring in a not-having-much-in-the-way-of-variety kind of way. Overall, Agony is a just above average game. The slick presentation doesn't really gloss over the limited gameplay but it's fun for a while at least.

Leander, by default, must be the best game in the package and whilst it wouldn't really take much to improve upon the other two, Leander does it by miles. It's also the most recent game of the three, having been released about a year ago along with Wolfchild and Elvira (the arcade game) which are all similar in style (being console-inspired platform games) but Psygnosis's effort is far ahead in terms of quality.

As is the norm with these games, the graphics are extremely tasty, but what elevates Leander high above the rest of the pack is its playability - it's so polished you can even see your reflection in the three disks it comes on. The controls are simplistic in the extreme, making the jumps easy to pull off and the large levels a pleasure to explore. There are also a number of extra graphical frills - like the horse and carts that trundle across the landscape - which add a degree of variety to the game as they aren't just there for show.






You'll not find a better out-and-out platform game. It's playable without being too easy, well designed and, perhaps more importantly, your character can commit voluntary suicide at will, an action which removes most of the enemy on-screen (are you sure that bit's most important? - Ed.)

As a compilation, it's hard to know how to mark Mega Mix. If you don't own Leander then I'd say it's worth shelling out the money for as, even now, it's still a worthy of £25 on its own. If you do already own Leander, though, I'd find it hard to recommend spending this amount of money on the other two and I'd advise you to wait until Agony comes out on budget. [SB]

OVERALL: 85%
(Most of which is down to Leander.)

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PLUS! 5 Copies of WALKER, courtesy of Psygnosis!

Playing Walker can seriously affect your appetite, you know. All that mindless roasting of hostile armies, all that crunching of corpses beneath your huge steel feet and all that salt and vinegaring of enemy tanks certainly takes its toll, leaving your average gamer desperately hungry after a heavy session of Walkering.

What you need, to put it plainly (or ready saltedly), is grub and, as if you haven't guessed from the pathetic crisp references above, that's what we're offering you as the prize in this smashing compo, i.e. potato-based snacks by the boxful. These aren't your ordinary crisp, though - these are special crisps, specifically named after Psygnosis's latest blast-'em-up.

Walker's crisps are, apparently, Britain's favourite habit. They come in all shapes and sizes and in a wide range of flavours which, thankfully, doesn't include 'Bill's Tomato'. And, best of all, an entire year's supply can be yours for the princely sum of 0p sterling. We must point out, however, that we've deemed a year's supply to be based on a packet a day (i.e. approximately 365 packets) so don't be greedy and try to cadge any more off us because we won't be interested.

Oh, and address all your entries to Simon because if gluttonous Dave 'Can I have one/have you finished with those?' Upchurch catches sight of the winner's address he's likely to camp outside his/her house and refuse to move until you let him have a packet.

HOW TO ENTER

Winning this fantastic prize couldn't be easier. All you need to do is write the answers to the three multiple-choice questions below on a postcard or back of a sealed envelope and send them to: Walker's Walker's Compo, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to reach us by April 28th. The first correct entry out of the bin liner wins a year's supply of crisps plus a copy of Walker and the senders of the next four correct entries will each receive a box of Walker's crisps plus copy of Walker (also in a box, probably). All the usual The One compo rules apply and no correspondence will be entered into.

Please state which flavour crisps you prefer somewhere on the postcard because there's nothing worse than winning a boxful of salt and vinegar flavour if you can't stand them, is there? And remember, only the winning combination of Psygnosis and The One could bring you a competition this tasty.

THOSE QUESTIONS IN FULL

(1) Which ex-Dad's Army star featured in the children's TV show 'Grandad', the theme tune to which began with the words "Who's that walking down the street"?

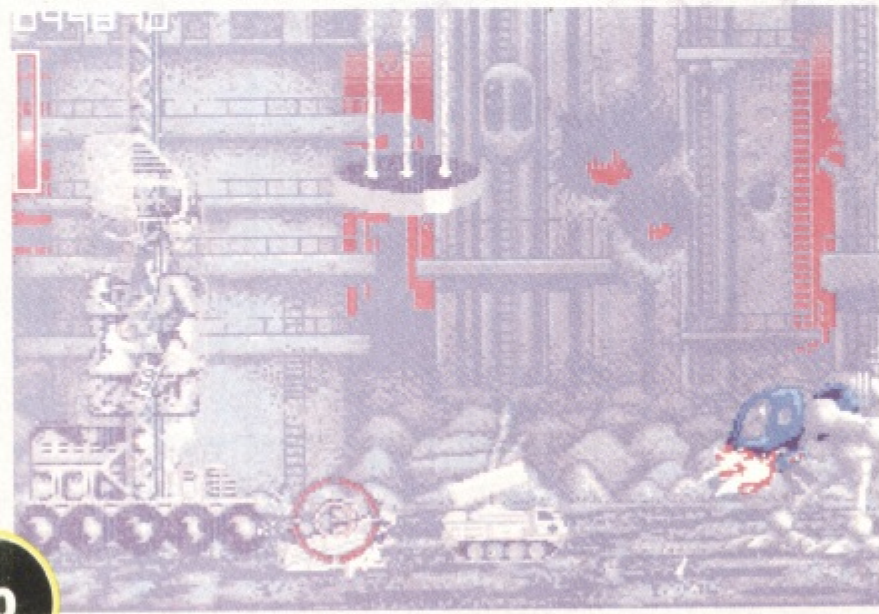
(a) Ian Lavender.
(b) Clive Dunn.
(c) Arthur Lowe.

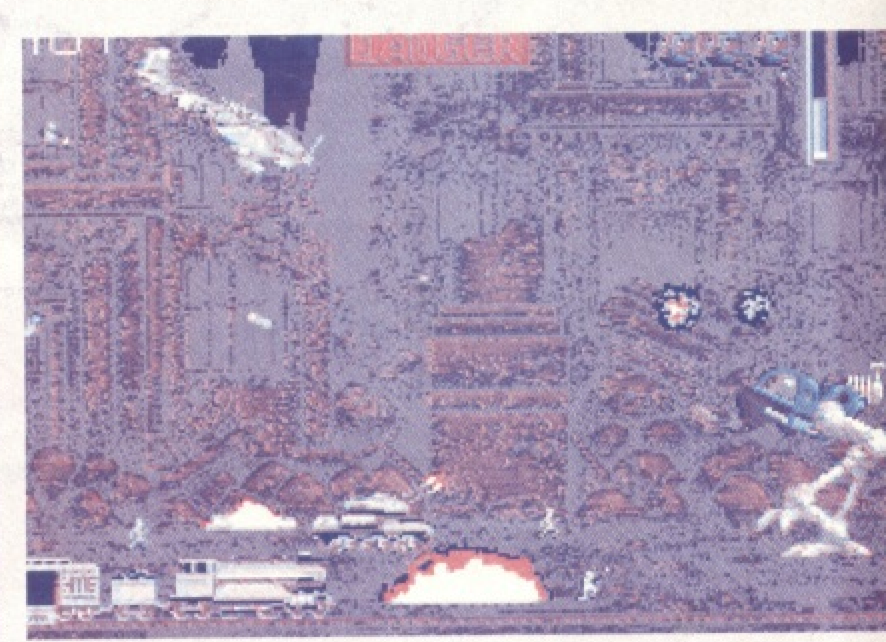
(2) We all know that Jesus walked on water, but who played this biblical figure in the TV extravaganza Jesus Of Nazareth?

(a) Robert Powell.
(b) Jasper Carrott.
(c) Arthur Lowe.

(3) 'Walking' sounds a bit like 'talking' which is what Russell Harty used to do on his chat show when he was alive, but which star of a James Bond film gave him a whack whilst on live TV?

(a) The bloke who played 'Q'.
(b) Grace Jones.
(c) Arthur Lowe.









Hear that? That's the Kill Zone, creaking at the sides, that is. Why? Because this month we've packed it fuller with tips excellence than ever before. There's a complete solution to Dark Seed, the start of a Bill's Tomato Game player's guide, Dragon's Lair III in (would you believe it?) full and the start of a Gobliins 2 solution. And, in yet another special for all you budget bashers out there, we're proud to present a step-by-step solution to Indiana Jones and the Last Crusade. Read on, o defiant one...

KGB

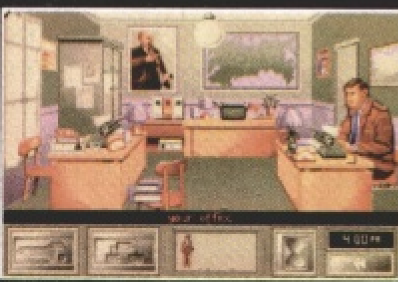
Virgin's Soviet secret police smash has been causing aching heads up and down the country. If you'll just let us inspect your papers, sir, we'll allow you to read the first part of this complete solution...

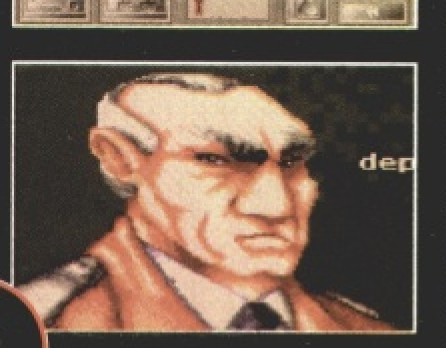
CHAPTER 1

Your first day in Department P is far from uneventful. No sooner have you tidied your desk and filed your paper-clips than Major Vovlov, your superior, sends you to check out the office of Golitsin, a private detective who has been murderéd under suspicious circumstances.

GOLITSIN'S OFFICE

On your way to Golitsin's, pay a visit to your elderly Uncle Vanya. Have a chat to the old fella then enter your bedroom and pick up the US Dollars from the drawer. At Golitsin's office you'll need to show your ID to the militia man before you're allowed to enter the office. Once inside, inspect the drawer. Go outside and ask the militia man for the key, then return, open the drawer and pilfer its contents. Take the matches from the desk.





Have a snoop around then go to leave. Irina, Golitsin's somewhat distraught sister, will turn up. Subject her to some questioning and be either very nice or very nasty. Finally tell her to go, whereupon she'll give you a small audio cassette. Take the batteries from the radio and use them on the tape recorder. Put the cassette in the recorder and listen to the recording. Hmmm...

Return to Department P and tell Vovlov that you listened to the cassette. He'll then order you to investigate the Enthusiastic Progress Club and identify the person who's using the codename 'Hollywood'. You also have to find out what criminal activities this 'Hollywood' is up to.

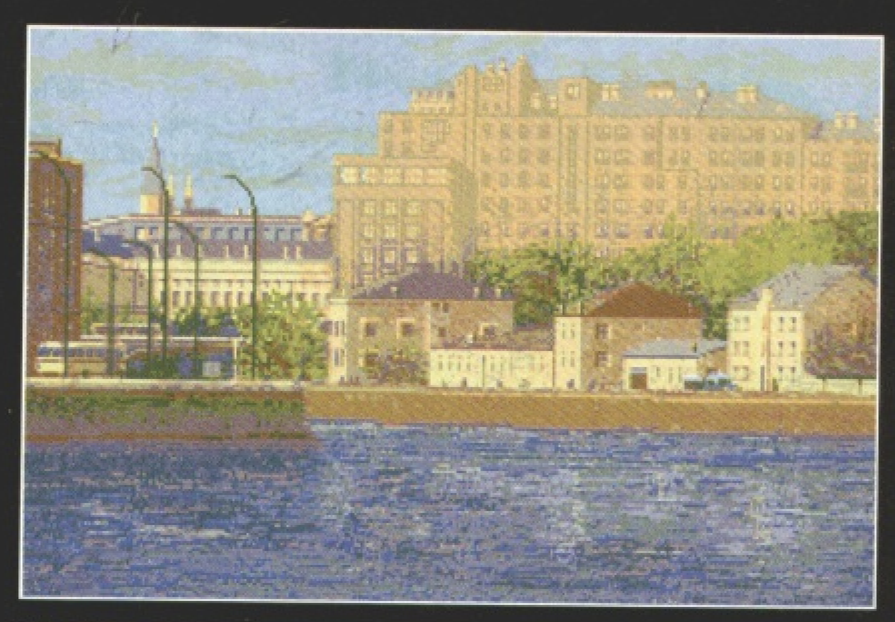


PROPPING UP THE BAR

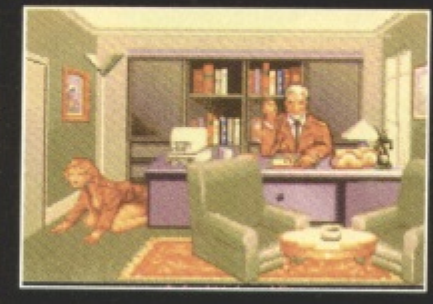
When you get into the bar, avoid mentioning 'Hollywood' or 'Buyer 2' to the elegant client (he's a gangster). If you talk to Yuri, the barman, he'll tell you that the club is upstairs. If asked about 'Hollywood' or 'Buyer 2' he'll advise you to check out the occupants of the nearby apartments.

Find the door in the sidestreet,









just around the corner from the bar front. Enter and go upstairs. Don't turn on the lights - use the matches to guide your way. Have a poke around and take the clipboard, then return to the street.

THE APARTMENTS

The sign near the bottom of the stairs in the hallway directs you to the caretaker's abode in Room 7 for all inquiries. You don't have to take this subtle piece of advice but if you do ignore it then the chances are the residents will get fed up with your pestering and refuse to talk to you ever again.

So your best bet is to go up to Room 7 and talk to Zhanna, the room's current occupant. Say you're carrying out an opinion poll and use the clipboard as proof of this to get inside the room, then quickly explain that you're not a pollster but are, in fact, looking for some criminals and that you couldn't talk about it in the hallway. Avoid insulting Zhanna or getting heavy-handed (so no mention of the KGB, the Militia or private detectives). Zhanna should then direct you to Room 5.

Room 5's occupant is Belussov. Talk to him about Lefortovo Prison and he'll tell you to speak to Ryumin in Room 4. Talk to Ryumin about Wrangel Island and in return he'll tell you about the meat shop and Sytenko, its manager, who lives in Room 6. Although this information isn't enough to convict him, it does give you an alibi for breaking into his shop, which we'll get to in a minute.

INSIDE THE CLUB

The easiest way into the club is via the back, from the landing where the upstairs apartments are locked. Don't enter the club with the clipboard; it's the manager's and he won't like the fact that you've nicked it. Also, don't talk about 'Hollywood' or 'Buyer 2' to anyone. To get in pay the manager $30.

Once inside, don't take the hidden dollars from the toilet. Instead, wait until the punk's made his visit and left, then slip in and take the cocaine from the wastebasket. Flush the drugs down the loo.

Locate the character called Video (he's all on his own). Buy his video cassette and he'll give you a tip: don't mess around with the twins, as they're part of a dangerous gang who hang around the club. He'll also tell you that the rest of the club's members, except for two criminally-minded punks who like mugging people, are completely harmless.

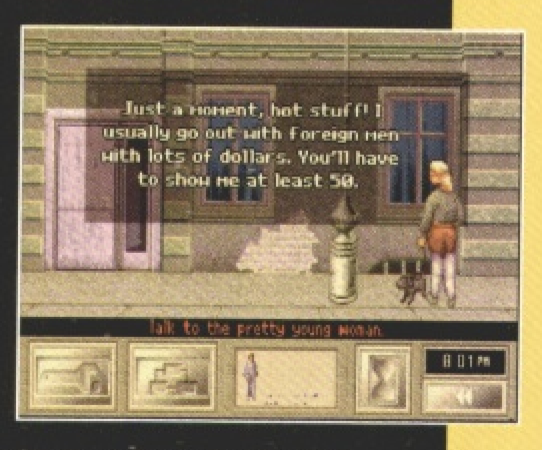
These two punks, Petka and Lyonka, will try to lure you outside when you talk to them. Go with them and, once you're in the street behind the building, attack Lyonka. Once he's down and out, take his lockpick and dump his body in a nearby dustbin.



THE MEAT SHOP

Use the lockpick to enter the meat shop by its side entrance. Walk through the first room and into the shop itself, using your matches to light your way. Inspect the counter and switch on the red diode. Enter the coldroom, switch on the light and inspect the corpses hanging from the meathooks. These bodies are the lever you need to make Sytenko talk. Before leaving the shop remember to light a match and turn the diode back off.

Return to the apartments and get Sytenko to spill the beans. Then wait until the old lady in Room 8 leaves her apartment to feed the local stray cats. Break into her room; you'll discover that it's Verto's hideout.



VERTO'S HIDEOUT

Go into the studio, take the video cassettes and use them on the video recorder. Whatever you try to do now is fruitless, as Verto and his gang will come in and catch you. You'll be placed in a small cell. Examine the table and crush the hidden microphone you find there.

Don't give any information to the girl Rita. When the American joins you avoid the temptation of violence - it won't get you anywhere, at least not yet anyway. When you hear the muffled sound of conversation from the living room, listen at the door.

Show the smashed microphone to the American - this will convince him that you're not a plant. Inspect the plastic alarm box. Tell the American that you think it could be connected to the meat shop and get him to set it off. This will get Verto out of the way. Tell the girl that you know where the drugs are because you took them and promise to take her to them. When she opens the door, attack her.

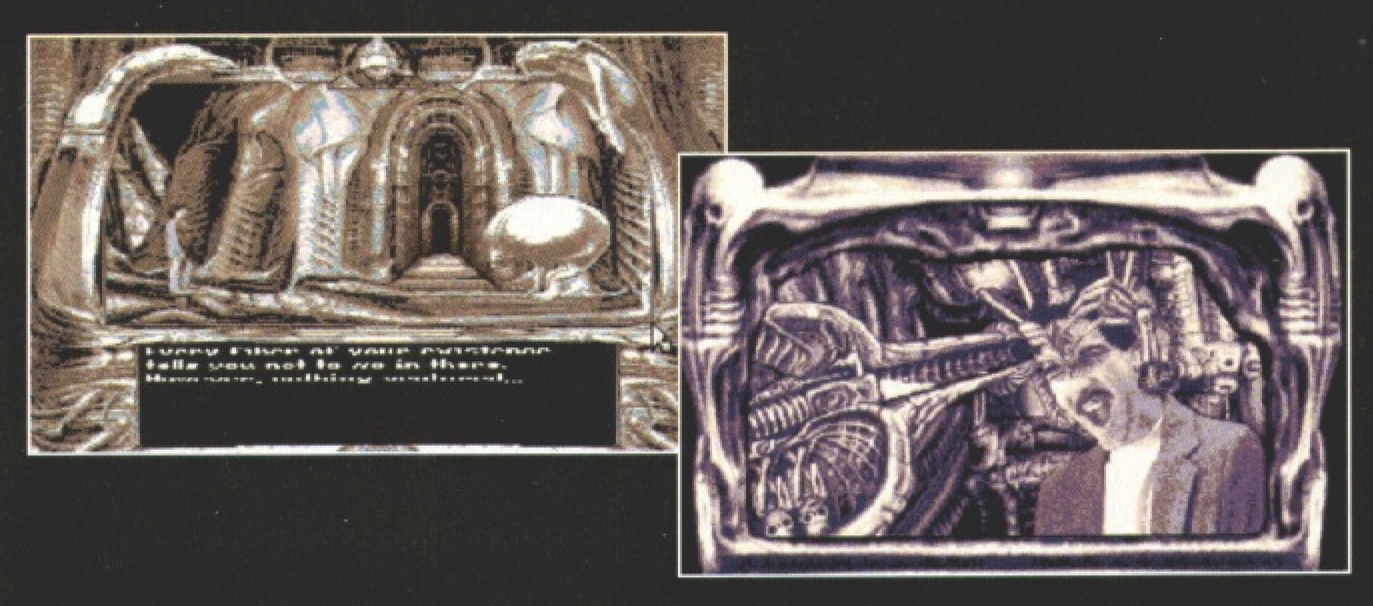
Let the American leave. Take all the objects from the living room drawer and enter the studio. Take everything you can find, including the polaroid camera. Use the camera on the blank piece of white paper and inspect the resulting photograph. Put the piece of paper back in the drawer.

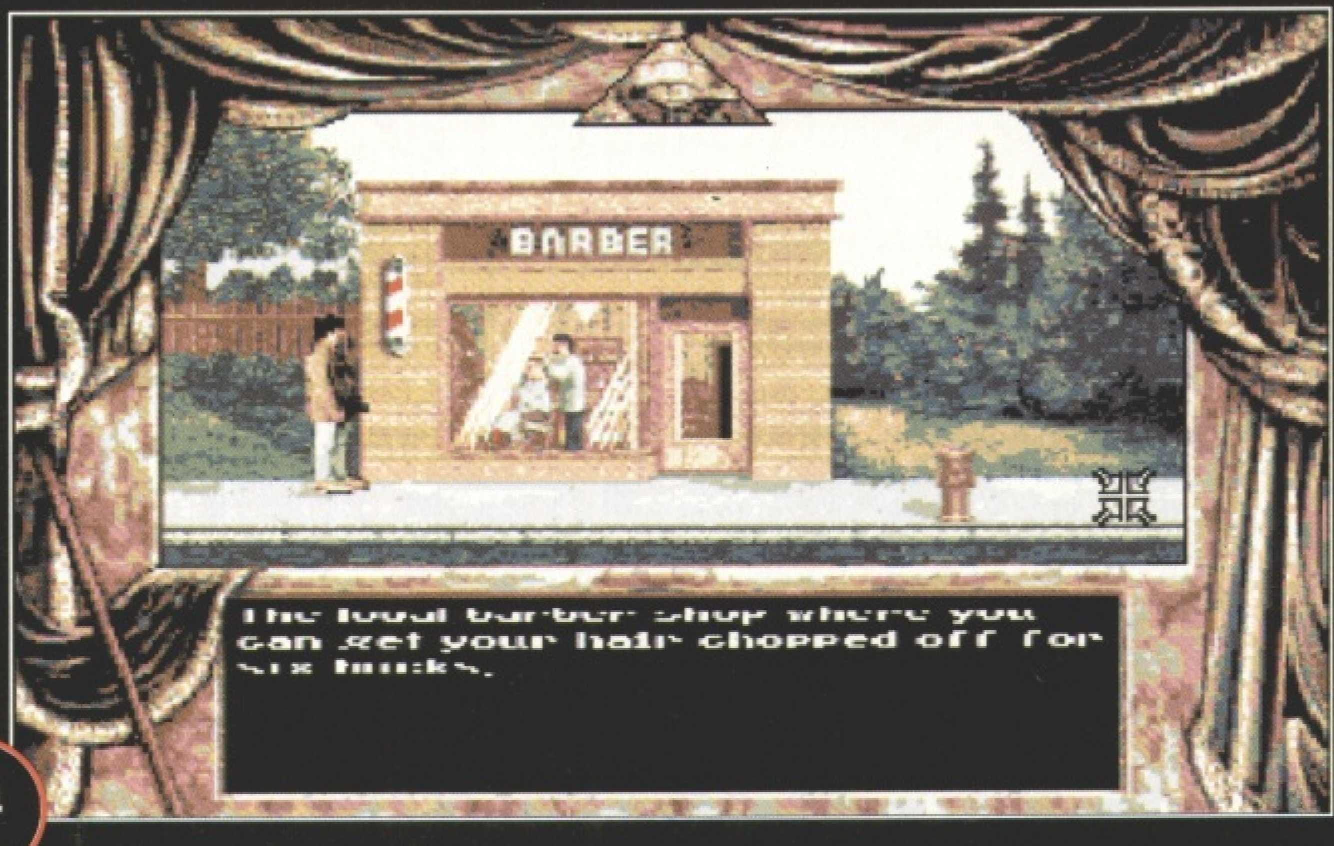
Wait for Verto to return. When he gets to the door, hide yourself behind it and, as soon as he enters, attack him. Inspect Verto's unconscious body and take the piece of blue paper. Again, use the camera on it, inspect the photo and put the paper back on Verto's body. Leave and return to Department P. Tell Galushkin that you intend going to Leningrad so that you be at Ladoga Park for 3pm on August 16th.

NEXT MONTH! Things are only just beginning to get interesting. Join us again next month for more undercover goings-on in the KGB!

DARKS

I wouldn't like to meet that H. R. Giger in a dark alley, would you? Sounds like a right dodgy geezer. Just take that game Dark Seed, for example - weird ain't the word, although very tricky probably is, as a lot of you are finding out. If you're having problems because you've got an alien embryo stuck in your head, why not give this complete all-in-one solution a bit of a read...?





DAY ONE

Dawson awakes with a blinder of a headache, which you've got to get rid off if you want to continue playing the game. So go to the bathroom and take the aspirin from the bathroom cabinet, then have a refreshing shower. Now wander into the spare bedroom and examine your old raincoat. After a few clicks with the '?' pointer you should discover a library card.

Go downstairs to the study. On the desk you'll find some house plans which you should read. You'll now find that you can use the bookcase on your right to enter a secret room. Remember to leave the doors open here - if you don't the turbo-lift in the Dark World won't activate, but we'll get to that later. Climb the ladder to get to the rope, which you should take, then leave - you'll find yourself in your bedroom. Again, don't shut that door!

Go downstairs and wait for the postman to deliver a parcel (don't forget that pressing 'T' makes time elapse more quickly). Now go up to the attic and push the trunk to the right of the screen to get to the balcony. If you hunt around on the floor under the trunk you should find a watch. The watch is an essential piece of equipment, but remember to give it a wind from time to time during the game.

Walk out onto the balcony and tie the rope to the gargoyle. This makes for a handy DIY exit, but don't use it for now. Go back downstairs and go outside via the front door. Go to the garage and take the crowbar from the boot of the car, then get the gloves from the car's glovebox.

Return to the house, on your way pausing only to read the newspaper on the pavement, and go upstairs. When the phone rings, answer it as soon as possible to hear a message from the librarian telling you to pick up a book. But before you do that, head back up to the attic and use the crowbar to open the trunk and get a diary, which you should read.

Now go to the library. On the floor in front of the library desk towards its right end is a bobby pin, which you should take. Now talk to the librari-

SEED



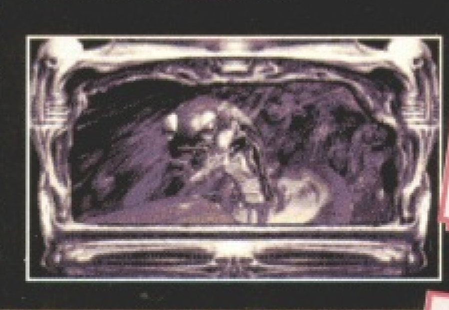
an who'll point out a book which you should read. Return to the librarian and give the library card; she'll then direct you to another book which contains a fragment of the diary. Read it.

Now go to the store and buy a bottle of whisky. Take a swig, whereupon Delbert will turn up and give you a jail pass. Very handy. Next, make your way to the cemetery and seek out Tuttle's tomb. Use that diary fragment you found earlier to find out how to enter then head for the urn room. Examine the urn to the far left of the bottom shelf and you'll find a key to the clock in the living room of your house.

Return home and use the key and take a good look at the John McKeegan nameplate. Now examine that weird mirror and the painting over the mantelpiece. Yawn! Time for bed now. Night, night, God bless!

DAY TWO

As yesterday, the first things to do are take an aspirin and have a shower. No scruffians in this game, please! Wander outside and listen to the car radio. Mmmm, weirdo. Go back home and wait for the postman again. When he turns up he'll give you a mirror fragment. Use it on the mirror to open a gateway to the Dark World. Step through, kind sir...





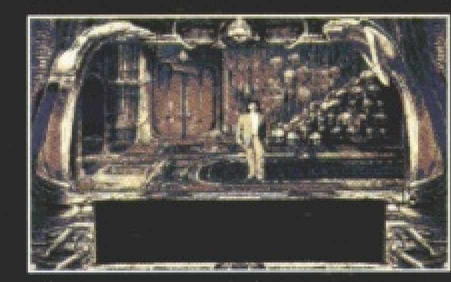
CELLAR
SECRET ROOM 1
SECRET ROOM 2
KITCHEN
STUDY
MIKE'S BEDROOM
BATHROOM
LIVING ROOM
ENTRY HALL
UPSTAIRS HALL
SPARE BEDROOM
TO DARK WORLD
ATTIC
BALCONY
CAR
PATH TO CEMETERY
FRONT OF HOUSE
SIDE OF HOUSE
GARAGE
CEMETERY ENTRANCE
STORE
DELBERT'S YARD
PATH TO TOMB
PATH TO TOWN
DOWNTOWN
BARBER
DISTANT TOMB
PRISON CELL
POLICE
LIBRARY
TUTTLE TOMB
GRAVES
PERIODICALS
LIBRARIAN'S DESK
TOMB INTERIOR
STACK A
STACKS
STACK D
URN ROOM
TOMB ROOF
STACK B
STACK C

ANCIENTS
CATACOMBS ENTRANCE
TURBO LIFT 2
OBSERVATORY
POWER NEXUS
DISTANT CATACOMBS
TURBO LIFT 1
LIFE FORCE LEECH
PATH TO CATACOMBS
DESIGN ROOM
STARSHIP
FRONT OF HATCHERY
HATCHERY ENTRY
KEEPER OF THE SCROLLS
PATH TO ABYSS
NURSERY
TO NORMAL WORLD
ARCHIVES
ABYSS
LABORATORY
DARK PRISON CELL
DREKKETH FACTORY
DARK PRISON EXTERIOR
DARK PRISON INTERIOR
DARK PRISON CORRIDOR

In the Dark World walk to the design room and and examine the plans on the 'table'. Spooky, eh? And just think, that's all going on in Dawson's head, as well! Use the turbo-lift in the next room to get to the observation deck. Use the gloves from the car to activate the switch between the two doorways without getting electrocuted. A secret door will open in the hatchery entrance (where there's loads of skulls), so go back there and use it. Walk through the rooms to your left until you find the shovel, which you should pick up. Now leave the Dark World.

Go to the graves and dig up John McKeegan's body using the shovel. You'll find the last part of his diary, which you should read. Things are looking up... until you get home, where you'll be arrested for grave robbing. In the cell place the bobby pin, the money and the all-important gloves under the pillow, then rattle the tin mug on the cell bars to get the policeman's attention. Give him the pass to get out of jail and, on your way out, take the gun from the wall behind the desk. Meet up with Delbert as pre-arranged then follow him into his back garden. Give him the whisky and, when he leaves, take the stick the dog leaves behind.

Time to enter the Dark World again. Walk through the secret door you found earlier and find Dark Fido, the guardian of the Abyss. Throw the stick into the Abyss and watch him chase after it - daft animal! Walk over the bridge - you'll soon be arrested (again!) and your gun confiscated.







Look under the pillow to find all the stuff you stashed in the 'real' world earlier. Use the pin to pick the cell's lock. As you leave you'll meet Sargo, a fellow prisoner. Swap the pin for his headband, which you'll need later so don't use it yet!

Walk past the Drakketh factory until you're standing in front of the Archives building. Use the headband to turn invisible and enter, slipping right by the guard without a care. In the room of the Keeper of the Scrolls turn on the machine to see the Keeper. She'll give you some microfiche. Now go back home and get some shut-eye.

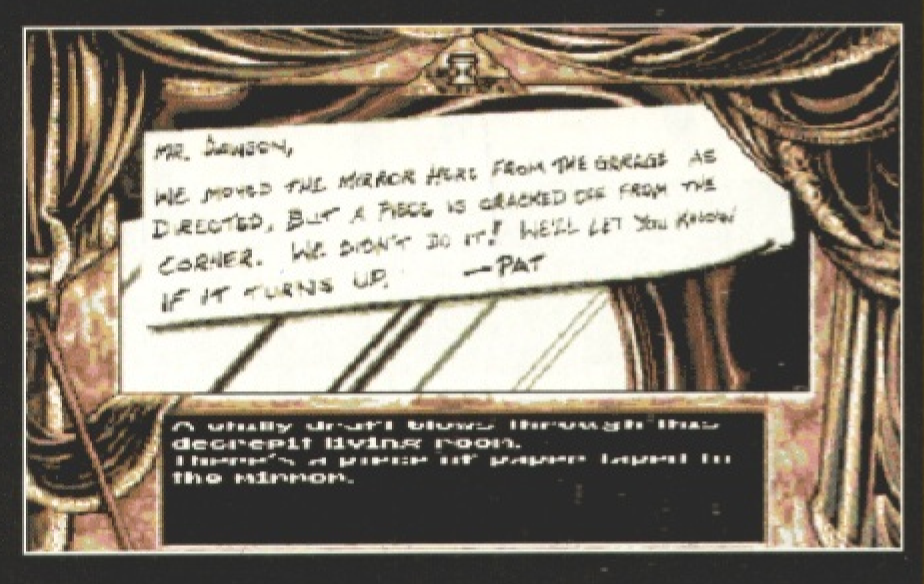
DAY THREE

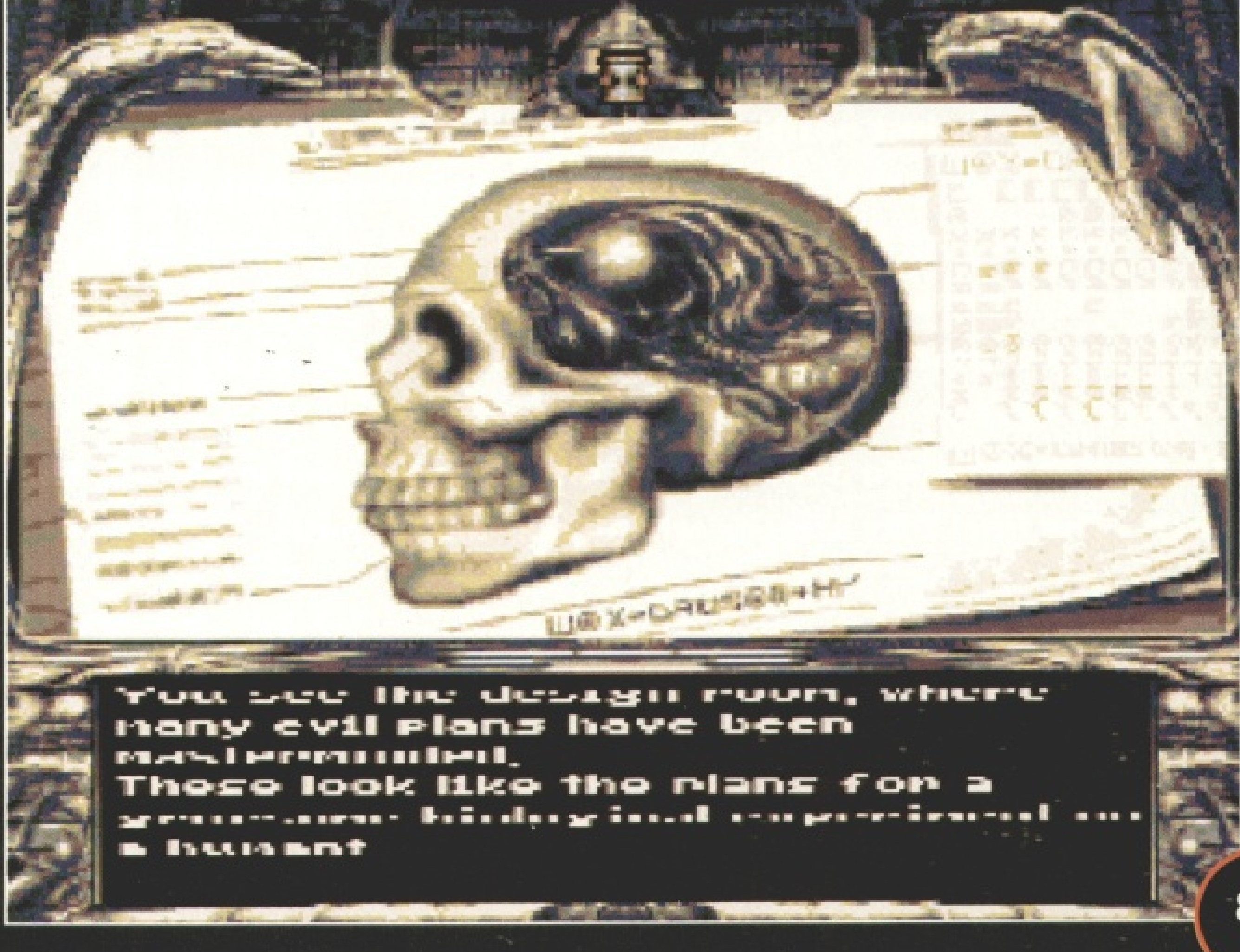
Cure your headache and shower as per normal. Wait for the postman, who'll bring you an axe handle. Leave via the rope in the attic (the police are hanging around out front, so always use this means to get in and out from now on) and head for the library. In the periodicals room turn on the microfiche reader and use the film on it. Read the piece about home improvements to find the whereabouts of the car's keys. Go home, but remember to buy another bottle of whisky from the store on the way. Go down to the cellar and investigate the middle of the floor - you'll find a loose stone. Pick it up and take the keys underneath.

Enter the Dark World once again and go to the power nexus. Use the stone on the machine, then use the energised stone with the axe handle to make a wonder hammer. Return to the garage in the real world. Use the whisky to fill the car's fuel tank and then climb into the driver's seat. Use the keys to turn on the ignition. Now get out of the still-running car and go back to the Dark World.

Go to the spaceship and use the gloves on the lever to the right of the large console. This will activate the ship's take-off sequence so leave pronto. The craft will take off and you'll find yourself in front of the magic mirror in your living room. Use the hammer to smash the mirror once and for all and the world will be saved. Huzzah! Now you can return to your safe, normal life and never have to worry about a bad migraine being an alien in your skull ever again!







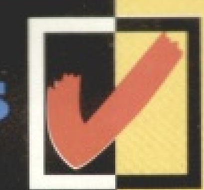
BILL'S TOMATO GAME

Over the next four pages we'll be guiding you through the first fifty levels of Psygnosis's excellent puzzle game. There are many ways to complete each level and the ones shown below are by no means the only solutions but they will come in handy for any frustrating screens which happen to be causing you grief.

All you need to do is place the various objects in the positions indicated by the screenshots. Don't worry if you've got a few items left over (most of them are chucked in to put you off), just position everything correctly and Bob will be your so-called uncle.

Watch out for moving hazards. If they come into contact with a previously-placed object then the item will be removed and you'll need to place it down again. You'll also need to work out the exact moment to propel Terry through the level but with all the objects in their correct positions you should soon be able to sort it.

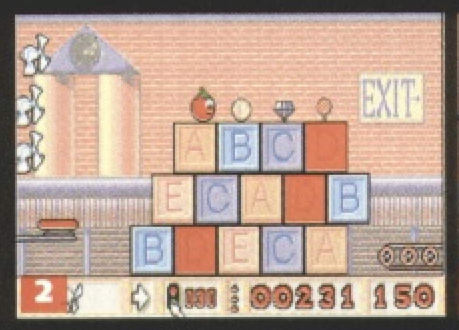
Don't forget to note down the passwords in case of any difficulties but please don't send them in as there are about fifteen different sets and we're not likely to be printing any of them. The final fifty screens will appear next month.



TOYLAND | WOODLAND



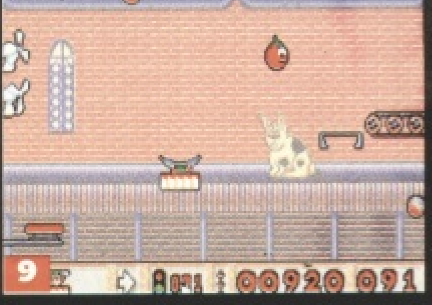
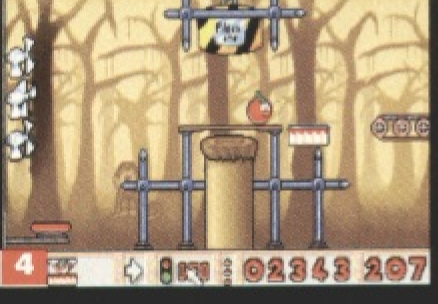


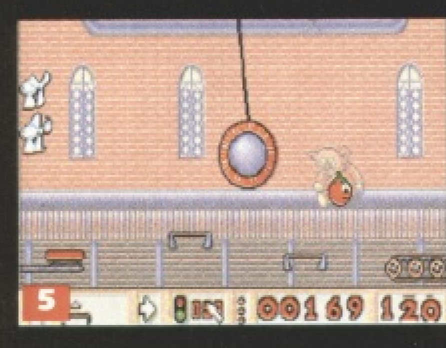




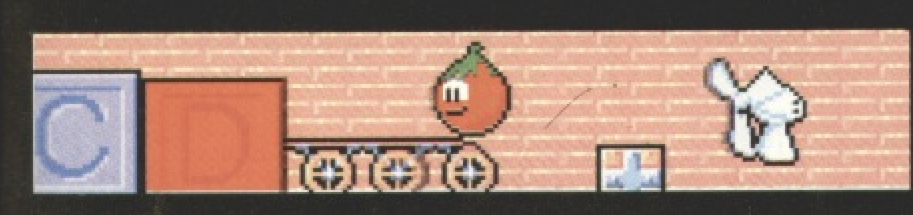




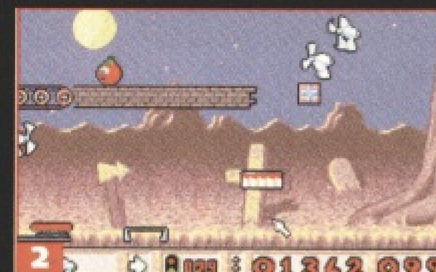











GRAVEYARD


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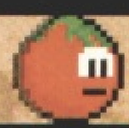
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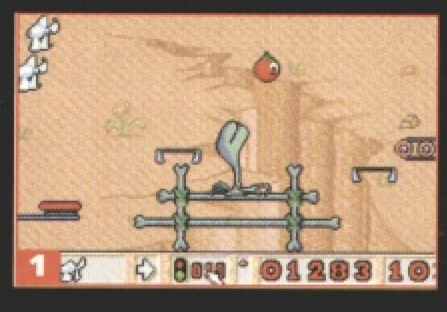
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10



PREHISTORIC




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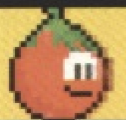
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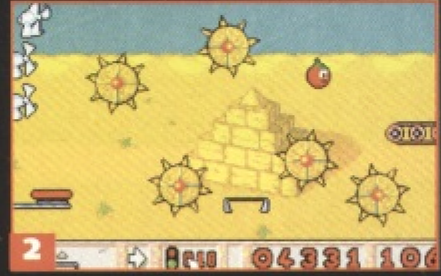
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EGYPTIAN



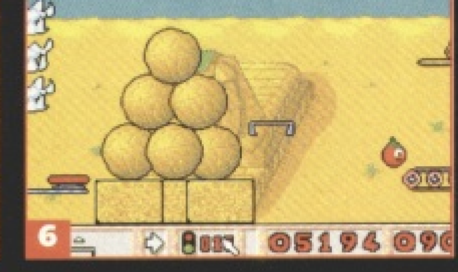


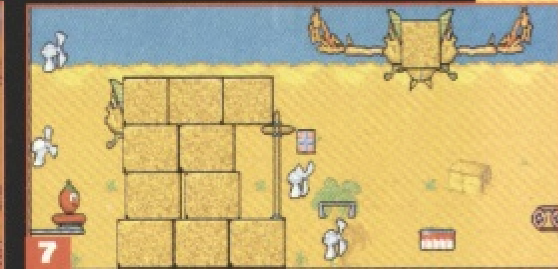




















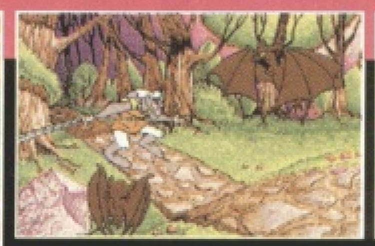


My word! A complete solution to the third Dirk the Daring adventure! Don't get too excited!

DRAGON'S



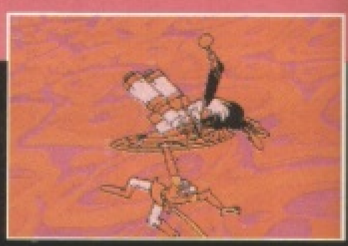
SCENE 1: THE WITCH APPEARS
Nothing much to do here - just watch.



SCENE 2: MORDREAD STRIKES
When Mordread fires a magic bolt at Dirk, push UP to get him out of its way, then tap FIRE to slice the bats. As Dirk runs up the hill to the house tap FIRE again.



SCENE 3: THE CHASE BEGINS
When Dirk appears to the left of the screen, pull RIGHT to grab the time machine.



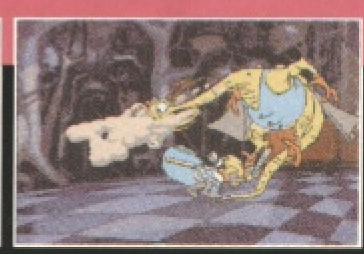
SCENE 4: HANGING ONTO THE TIME MACHINE
When Dirk's hanging underneath the machine tap FIRE.



SCENE 10: TEA PARTY
As Dirk trots along the tabletop push UP to dodge the Mad Hatter, then pull LEFT to dodge the March Hare. At the end of the table push RIGHT to jump to the door.



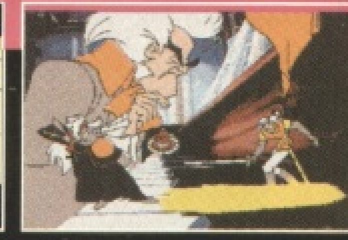
SCENE 11: JABBERWOCKY
When Dirk lands in front of the door press FIRE to disperse the smoke. In the next clip, pull LEFT to avoid the rapidly-growing creature.



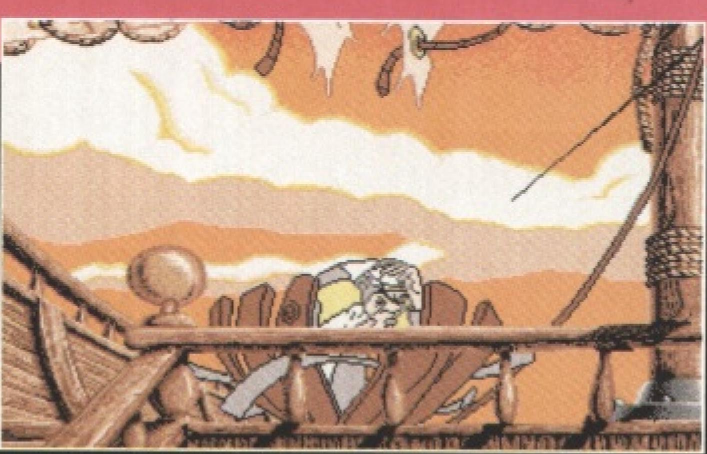
SCENE 12: A SMOKY ESCAPE
Push UP to get Dirk's sword back then run RIGHT.



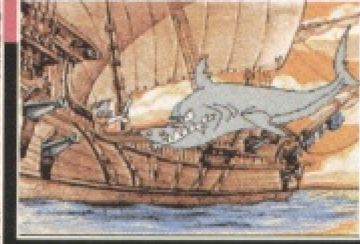
SCENE 13: BACK THROUGH THE LOOKING GLASS
Pull LEFT to get off the flying Jabberwocky then tap FIRE once seated in the time machine.



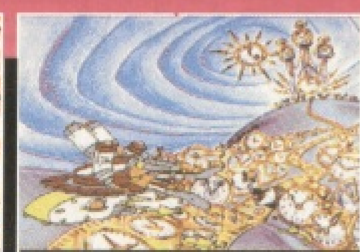
SCENE 14: BEETHOVEN'S FIFTH
Wait until the glowing patch appears under Dirk's feet then push UP.



SCENE 19: ALL HANDS ON DECK
Tap FIRE to make Dirk slash down the sail, then pull DOWN to duck the pirates' bullets and then push RIGHT to swing away.



SCENE 20: SOMETHING SMELLS FISHY
Push RIGHT then push UP to spring onto the rigging. Hit FIRE to see off the approaching pirate then push UP to climb into the crow's nest. Tap FIRE once more to activate the time machine and follow Mordread.



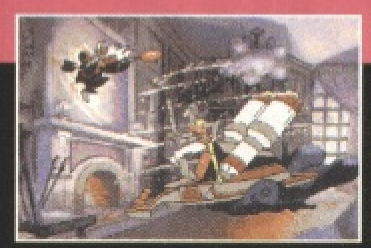
SCENE 21: THE LAND OF TIME
Hit FIRE and then FIRE again to smash the attacking clocks.



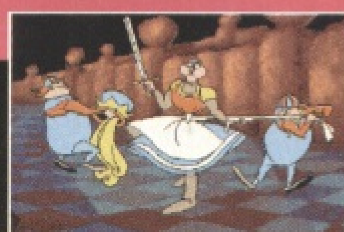
SCENE 22: CHASE IN THE VORTEX OF TIME
Pull DOWN to duck the clock's charge and quickly tap FIRE to defend Dirk. As Dirk goes to enter the clock tap FIRE again.



LAIR III



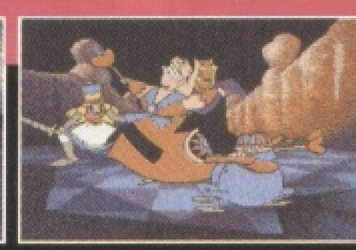
SCENE 5: DOORWAY TO WONDERLAND
Hit FIRE to dispel the magic forcefield.



SCENE 6: THROUGH THE LOOKING GLASS
Just after the brief pause in the action for some disk access, push LEFT.



SCENE 7: TWO TWEEDLES
As soon as the scene starts push LEFT.



SCENE 8: OFF WITH HIS HEAD
Push UP to dodge the Queen's blows, then pull DOWN to jump back again. After the pause for disk access, tap FIRE.



SCENE 9: THE GUARDS/RIDING THE KNIGHT
When Dirk lands push RIGHT. In the bit after you've swapped disks hit FIRE. Then, as the guard charges towards Dirk, pull LEFT to jump onto the Knight Chesspiece. As Dirk bounces along on top of it tap FIRE to slash some more guards.



SCENE 15: LUDWIG VON AND HIS CAT
You have to react pretty quickly to get Dirk through this bit. Run LEFT to avoid the cat, then drop DOWN, run RIGHT, then jump RIGHT again, climb DOWN, hit FIRE to use Dirk's sword and then climb back UP.



SCENE 16: INTO THE STEIN
Go LEFT then drop DOWN into the beer mug.



SCENE 17: OUT OF THE FRYING PAN
Swim RIGHT to avoid the cat's paw then hit FIRE to smash the side of the mug and escape... but not for long. When the moggy gets his teeth into you hit FIRE to make him let go. Finally hit FIRE to whizz away in the time machine.



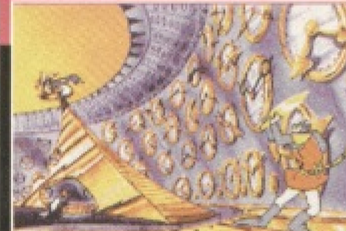
SCENE 18: SKULL AND CROSS BONES
As soon as Dirk's time machine reappears push LEFT.



SCENE 23: INTO THE CLOCK
Run LEFT to avoid the guards, climb UP the clock chain then go UP again to get onto the cuckoo's platform. Inside the clock leap RIGHT onto the cog and then jump UP. Finally push RIGHT to go through the door.



SCENE 24: THE VORTEX CHAMBER
Jump RIGHT and then UP to avoid the wizard's magic bolts. Then run RIGHT and RIGHT again to escape the pursuing guards.



SCENE 25: MORDREAD REAPPEARS
After the brief clip of Mordread laughing, duck DOWN to avoid more of the magic missiles then push LEFT to deflect one of the bolts at Mordread.



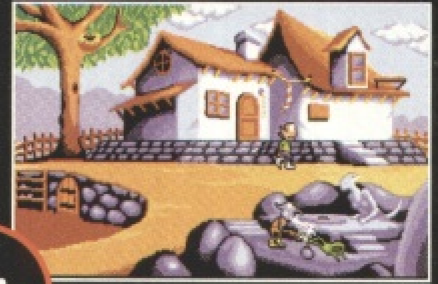
SCENE 26: THE PRINCESS'S RESCUE
Pull DOWN then run RIGHT and RIGHT again. Finally, tap FIRE to activate the time machine one last time. Now, with Princess Daphne rescued and his home restored, Dirk can take a well-earned





GOBLIINS 2

Oooh it's a laff, isn't it? That Gobliins 2, I mean. Those two bonkers funsters Winkle and Fingus get up to all sort of hilarious mischief, don't they? If you've got a problem with it, though, then read this...



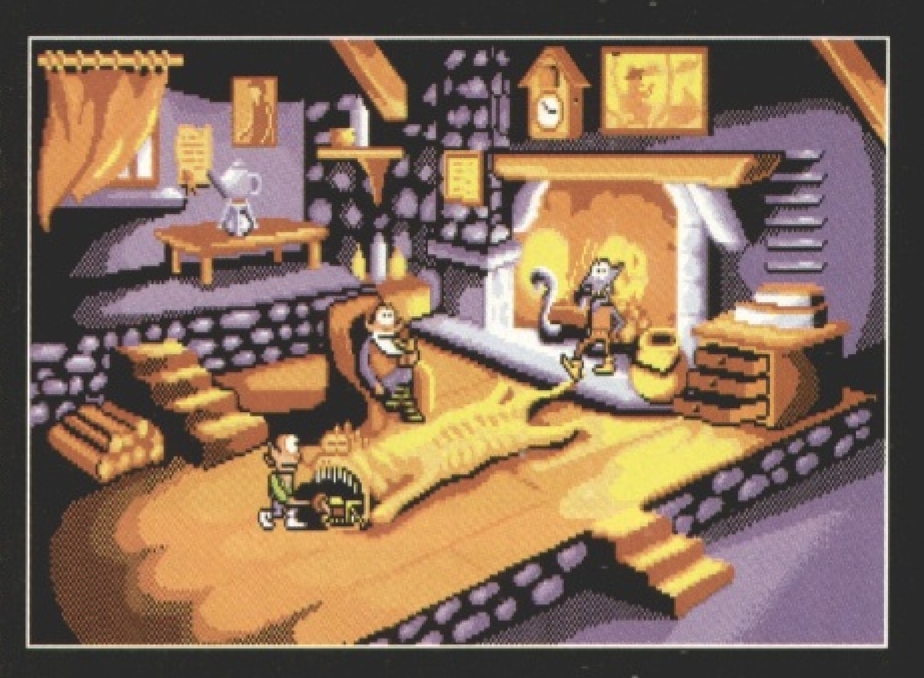
PART 1

In the village square, get Winkle to attempt to steal the sausage. This will split the old men's sides, and while they're cackling away get Fingus to steal the bottle. Now walk to the fountain. Make Fingus operate the fountain and, when water sprays out, get Winkle to use the empty bottle on the jet.

Return to the village square and water the flowers with the now-full bottle. Get Fingus to pick a flower and give it to the notable. Now manoeuvre Winkle onto the platform and make Fingus press the switch to catapult him onto the roof. Winkle will now be able to steal the sausage without problems.

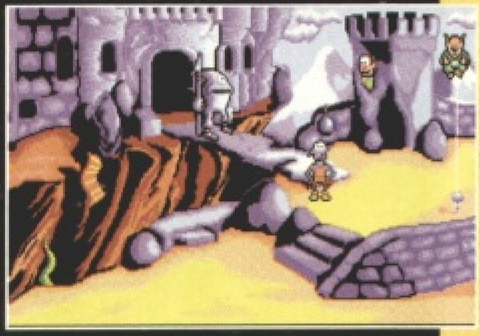
Return to the fountain. Make Winkle use the bottle on the frog and then collect the stone. Meanwhile, get Fingus to talk to the wizard in the house. Now make Fingus use the stone on the mechanism. Fingus will now be able to pull down the rung to make a step ladder, which Winkle should use to get onto the roof. Get Winkle to go to the chimney and, after a bit of a to-do, the boys will be let into the wizard's home.

Make Winkle step on the tiger's tail and, while the tiger's mouth is open, make Fingus steal the matches. Use the matches to light the kettle heater and pour water from the bottle into the kettle itself. After a while the steam will make the poster fall away from the wall. Touch the kettle to blow it out and take the key. Make Fingus use the key on the clock and, when the cuckoo comes out, make Winkle throw a stone at the big key to knock it to the floor. Take the big key and leave. Use this big key on the cellar door and take the wine inside.



Go to the giant. Distract his guard dog by making Fingus use the sausage in the pot hole and, while the dog's pre-occupied, sneak Winkle past. Get Winkle to climb into the hole in the tree trunk, revealing a secret passageway past the dog. Make Winkle tickle the chicken, and then make Fingus whack it over the head with the sausage. Take the egg. Now use the matches to light the wood near the giant, and place the egg on the fire. Give the wine and the sausage to the giant, and he'll let you pass.





PART 2

You've somehow got to talk to the levitating Soka. First send Fingus into the small tower and he'll throw out a bomb. Now make Fingus come back down and hold the bomb, then get Winkle to light the fuse. Fingus will then throw it at the guard and blow him up.

Now send Winkle into the tower to throw out another bomb. Again, get Fingus to hold it while Winkle lights it. Fingus will lob the bomb at the carpet and the blast will send it sailing into the air, whereupon a mysterious green hand will catch it.

Once again send Fingus into the tower to get yet another bomb. Repeat the bomb-lighting exercise again, but this time with Winkle holding the bomb and Fingus lighting it. Winkle will chuck the bomb at the hand. The hand will drop the carpet and you'll be able to get Fingus onto it. It'll waft up to Soka and he'll tell you to seek out "the sands of time".

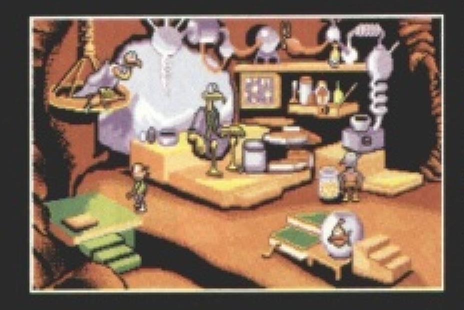
Now go to the treehouse. Make Fingus throw the stone at the ball to knock it down. However, before you can get it a rascally boy will steal it! Send Winkle into the boy's house after him. While Winkle is doing this send Fingus up to the very top-right door. When Winkle enters the house the boy will run away and appear in the bottom-right doorway, but send Fingus in the top-right door and he'll catch the boy by his collar, thus getting the ball to boot.

Move Winkle to underneath the basket, then get Fingus to give the ball to the basketball player. He'll shoot for the basket, but get Winkle to move the basket so that he knocks the ball into the Mayor's window. When the Mayor appears talk to him. He'll tell you to see Tom, the master clockmaker, who'll tell you to get a melody in return for an hourglass.

Now visit Kael, the tree giant. Get Winkle to use the bottle of water on the flaked-out nymph to revive her, whereupon she'll fly up onto a branch. Now make Winkle give the bottle to Kael. Kael will now give Winkle a lift up into the tree. Make Fingus stand on the stone beneath the flower then make Winkle shake the branch. The flower will drop down and Fingus will catch it. Fingus can now use the flower on the other stone, which will cause a bee to come out of the hole underneath and give Fingus a pot of honey.

Now move Fingus so that he's standing on the big ledge to the left of the bee's stone. Get Winkle to pick up the stone and let a bee out again. Move Fingus onto the bee's back and it'll carry him up to the nymph. Get Fingus to give the honey to the nymph, who'll show you which mushroom to pick. Get Winkle to pick up the mushroom, then knock on Vivalzart's door. Give the mushroom to Vivalzart to be let in...

Make Winkle put the mushroom in the machine then get Fingus to turn it on. The machine will start up but the outflow pipe is blocked by a clothes' peg. Make Winkle take a worm from the jar, then move Fingus onto the trapdoor below the vulture. Make Winkle press the shelf switch which will throw Fingus up onto the vulture's cage. Make Winkle throw the worm up to the vulture and Fingus will drop down, piece of meat in hand.



Give the meat to the piranha, who'll chomp it up and spit out a bone. Move Fingus onto the pedal bin and get Winkle to give the bone to Vivalzart. He'll throw it in the bin, springing Fingus onto the shelf. Fingus can now unblock the pipe and get the Elixir of Kindness. Finally use the bottle on the container to give both Winkle and Fingus a drink. They'll then be floated away into a strange dream...



Get Winkle to stick his hand into the left headlamp to get a drumstick, which he should use on the hood to make a convenient fly-catcher. Get Fingus to bounce on the spring, then quickly get Winkle to stick his hand in the headlamp to get a bicycle pump. Manoeuvre Winkle and Fingus onto the spring - their joint bouncing will open a secret doorway. Make Fingus stick the clothes peg on the tube leading into the mushroom on the far left. Now make Fingus go through the newly-revealed doorway in the left mushroom.

Send Winkle through the hole to the bottom-right of the screen and then make Fingus talk to the guitarist. He'll play a note which you should make Winkle catch with the net. Now send Fingus through the hole so that, when you make Winkle inflate the saxophonist with the pump, he can catch the mosquito with the net. Now get Fingus to inflate the saxophonist and Winkle to catch the note. Get Winkle to put the mosquito in the headlamp and when the drummer starts playing, Fingus can catch another note. Voila! You now have a melody.

Go back to Tom's screen and use the melody on the bottom-left house. Get one of the boys to chat to Tom and he'll give you the hourglass. Now go to the trench screen and use the hourglass on the trench. A magic bridge will appear. Cross over it and crawl through the opening and your quest will continue...

NEXT MONTH!

Things get stranger and stranger (is that possible?) next month, when Winkle and Fingus meet the Prince Buffoon...





INDIANA AND THE LAST

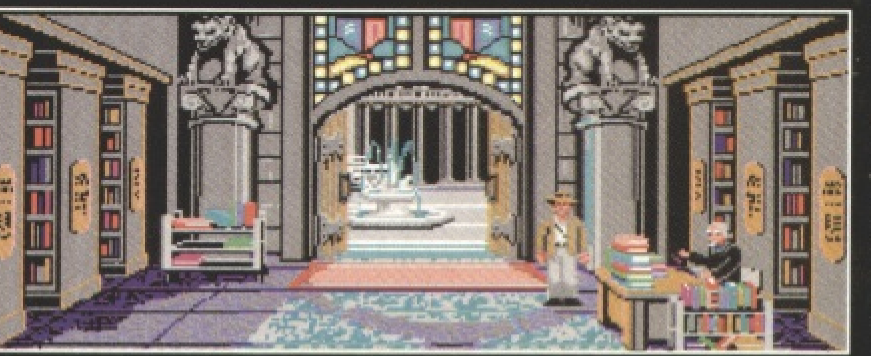
All you budget fans may have felt a little left out last month as we guided the more affluent gamers through Indy's latest adventure. Well, fear not, oh noble and short-of-cash ones, as this time it's your turn as we explain how to complete Indiana Jones and the Penultimate Crusade. Hooray for us, then.

UNIVERSITY CHALLENGE

The first thing Indy needs to do is have a bit of a chin-wag with Marcus who can be found standing at the trophy cabinet in the main hall of the college. The best line of questioning is always the most inquisitive (after all, if you don't ask then you don't get). Always choose a question which will lead to a helpful answer and you should gain all the information necessary for later on in the game.

Once you've finished with Marcus you'll need to think about getting into your office. Trouble is, though, there are a number of ker-razee students hanging around outside so you'll need to be persistent when you ask them to let you through (just keep repeating the same phrase). Once safely inside, Indy will need to locate the Grail Diary.

At first it isn't visible but if The Man With The Hat becomes The Man With The Pinny And Duster for a bit and tidies up his workplace then all should be revealed. Pick up the Diary and exit through the window - not only is this a more fitting exit for a hardman hero but the students are blocking the doorway and won't let Indy through.



ROUND DAD'S

Next it's time to visit Indy's dad's house. No matter when you arrive, the Nazis will have beaten you to it and made a 'bit' of a mess in the process. Examine the bookcase to the right and you should find a seemingly worthless object which should be taken back to the office and subjected to a scientific test (use the tape on the jar) to reveal a key. Nip back to Dad's gaff and use the key in the bureau where you should find something of interest. Pick up the painting by your dad's bed and leave the room.

AH, VENICE

Now it's time to take a trip to Venice, the city of lurve, gondolas and no roads. This is the place to find the second Grail Knight and your first port of call should be the library. Open up the Grail Diary when stood in a chamber to find a picture of a stained glass



JONES CRUSADE





window and journey to the window which exactly matches that drawing.

This next bit should be obvious to anyone who's seen the film, but for those of you who haven't we'd better explain. Take the cordon barrier and the cordon from another location and use the barrier to smash a hole in the correct section of the floor (you should be able to tell from the diary which bit this is). Once you've vandalised the library you'd better leave through the hole before you get found out.

LOST IN THE CATACOMBS

Only one section of the Catacombs is visible at any time so, as you can imagine, it's extremely difficult to map (although a diagram is contained in one of the books in the library). These Catacombs feature three levels, all of which must be explored. The first thing Indy needs to do is find out how to reach the second level and before he can do this he'll need to travel through the darkness of the Catacombs and nip back to the streets, pausing only to pinch the skeleton's arm on his way out.

Once outside, go to the table with the young couple drinking wine, LOOK at the wine bottle, then TAKE it and USE it with the fountain to fill it up with water. Enter the Catacombs once again, find the room with the torch hanging from the wall and USE the wine bottle with the torch. Now PULL the torch to open a trap door which leads to the next level.

Hooray, Level Two! Walk over the bridge to the tunnel on the right and LOOK at the inscriptions which refer to two different accounts of the Grail found in the paperback Grail diary. Write down these important bits of information - you'll need them later.

Next you should find the room which houses a plug in its ceiling. USE the hook (attached to the skeleton's arm) with the wooden plug and then USE the whip with the hook and the plug should come free, releasing the water from the pool above. Leave this room by the way you came in.

Climb back out of the Catacombs, past the room you've just drained of water, and enter the location with the huge machine in it. USE the red cordon with the machine and turn on the wheel to start it up. This operation will lower a bridge on Level Two.

Next you should find the room with the three statues in it. These form a combination lock for the wooden door next to them and all you need to do is push them so they match the configuration shown on the left page of the computer Grail Diary. Push the right hand statue until it shows the correct figure, then the left one and finish with the one in the centre.

The room with a xylophone constructed from human skulls contains a musical puzzle. Look at the computer Grail Diary to see a musical score with five notes on it, which correspond to the skulls. A note on the top row is equivalent to the left hand skull while a note on the bottom row relates to the right hand skull (obviously the notes in between correspond to the skulls in between). Write down the positions of the notes, convert them into the relevant skulls and press them in that order to open the door. If you do make a mistake, carry on until the door opens and shuts and start again.

Finally, you should visit the resting place of the second Grail Knight. It's on the far right of the level, near the bottom of the screen.



INDIANA JONES
AND THE LAST CRUSADE



Once there, open the casket and look at it to gain some vital information before opening the rusty lock. You should then head back to the street via the manhole and stand by for action.



CASTLE BRUNWALD

When you arrive at the Austrian Castle, click on the bell to be greeted by a butler but don't be too direct with him - there's a way of making him leave you in peace (as opposed to pieces); try inquiring about his relatives and bring up the subject of Otto.

A none-too-bright Nazi guard will stop you in your tracks and you should take the opportunity to tell him you're a high-ranking German officer. You should be able to bluff your way through but if you make a mistake you'll need to let your fists do the talking.

Once you're past him you'll need to enter the cloakroom and pick up the servant's uniform but don't put it on just yet (after all, you don't know where it's been) as, stupid as they are, any Nazi guard who spies you in different attire will certainly become suspicious. You'll need to visit the kitchen and get your hands on the spit-roast. USE the stein - unfortunately it's empty but you can fill it up in this very room. You'll encounter a drunken Jerry next so find out how he is, ask him to give you his drinking stein (it's pretty obvious how to do this) and TALK to him some more before leaving.

Next, enter the room which contains the suit of armour and give it a hefty push. The battleaxe should then fall to the floor and make a large cut in the rug. When you encounter another Nazi guard he won't be fooled by your undercover officer routine so you'll need another excuse to be wearing your leather jacket and you should be able to make a few quid in the process. Don't be too greedy - if the guard asks the price of a jacket then be realistic otherwise you'll arouse suspicion.

Before you can proceed any further you'll need to go Undercover and make loads of money by having no talent and re-recording other people's hits over an annoying backing track. Except you won't - all you need to do is find a cloakroom and USE the servant's uniform.

Now walk casually down the hall where you will be confronted by another guard who will leave if you give him the painting you took from your dad's house. You'll then be treated to a 'film' of the guard giving the painting to his art-mad commander which you should watch very closely.

Find the room with the chest in, OPEN it up and LOOK inside to find an officer's uniform. It won't fit so it isn't any use but you should examine it further to discover a useful item. Change back into your usual Indy gear and go back down the stairs to the first level. USE the brass key in the lock to enter another cloakroom, pick up the Nazi uniform and return to the room with the chest in and USE the newly obtained military gear to put it on.

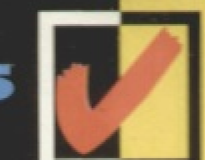
Fully kitted out as a Nazi officer, Indy can now safely travel up the stairs to Level Three. If any guards try to bother you then pretend you're a Nazi commander which should frighten them off quite easily. Another guard can be discouraged by criticising his dress. Simply keep on having a go at him and he'll let you pass with the minimum of fuss.

Next you should enter the commander's room. GIVE the roast boar to the dog, then PICK UP the trophy. Make you way over to the filing cabinet, OPEN it, PICK UP the subsequently revealed pass and LOOK at it. Then go back to the cloakroom on Level Two and change back into your jacket and hat before travelling to the kitchen to fill the trophy with beer from the keg.

Back on Level Two, you should locate the room containing the picture of the Mona Lisa. PUSH the painting to reveal a hidden door and enter the secret vault. Inside you'll find an interesting picture containing vital information which is needed later on in the adventure. You'll need to note down whether the Grail in the man's hands is glowing or not and this clue, in conjunction with the other piece of info (the inscription in the Venetian catacombs) will allow you to work out which Grail is the correct one when it's time to make a choice. Stick the grey uniform back on and journey back to Level Three.

On the way to the room with the candelabra, you'll encounter two guards. The first is a hard mutha so conversing politely with him will end up in a fight (which you'll lose). Just say nothing and OFFER him the trophy. He'll guzzle its contents down without pausing for breath. Once he's feeling pretty squiffy, punch him a couple of times and he'll bother you no more. The next guard is even eas-







ier to deal with - just tell him you're on official business and that you've been transferred here today. When he presses you for more details, just ask him if he has top secret clearance and he'll let you by.

You should now be able to enter the aforementioned room with the candelabra. Take the key hanging from the candle holder and search all the other doors until you find one with wires leading out from under it. Now USE the key on that door and it'll open to reveal none other than balding ex-James Bond star Sean Connery, who is playing the part of your dad. Unfortunately you've also set off every alarm bell in the castle and you'll soon find yourself captured. When confronted by the German officer, say "Not on your life, Nazi scum."

A BIT TIED UP

A short animation later, and it's back to the action. Both the Joneses are tied together. To get out of this tricky predicament, PULL the chair over to the right-hand side of the room to the suit of armour. Position the chair so that the back of it is exactly in line with the mark you made with the battleaxe earlier and PUSH the suit of armour. If you positioned yourself correctly, the axe will fall, cut through your bonds and you'll be able to escape by PUSHing the statue next to the fireplace and leaving trough the secret door.

OFF TO BERLIN

Outside Castle Brumwald, give the Nazi the real Grail Diary and use the motorcycle to ride to Berlin. En route to your destination you'll stop at a checkpoint and it's vital to choose your words wisely and talk your way past this point because if it comes to a brawl you'll lose badly. Tell the guard that you're a senior officer and are operating undercover. When asked about identification, tell him you have none as the mission is top secret.

Once safely in Berlin you'll find the Nazis holding a mass book-burning ceremony with a Mr Adolf Hitler present. You'll meet Dr Schneider (gross stereotyping - never!) who'll give you back the Grail Diary. Then Hitler himself will appear (probably on his way to invade Poland or something - if only he knew. Ha ha ha!), surrounded by tough Gestapo bodyguards. When you meet him, offer him the pass (don't try to punch him, you'll only start a war or something) which he'll autograph and return to you.

ALL ABOARD THE ZEPPELIN

The next stop is the airport and there are a choice of two modes of transport. To travel on the Zeppelin you'll need to get your hand on a pair of tickets. To do this, get one of the Joneses to chat to the man in the blue coat and quickly change to the other member of the duo and steal the tickets from the occupied man during the conversation.

Or you can travel in style by biplane. Go to the airport terminal and enter the plane where the view will change to first-person perspective. You only have a few seconds to get the plane off the ground before the mechanics pull you from the cockpit, so quickly click on all six switches in the bottom right and then click on the box above so the green light in the picture of the biplane comes on.

Click the dial labelled LRB twice so the needle points to B, then on the pump handle (to the left of the control stick) three times and then on the throttle which will send the gauge into action. Now all that's left to do is click on the red starter button when the gauge reaches three to take off. Easy, eh?





All this hassle will be in vain, though, because you'll be shot down soon after take-off. When you crash-land you should use the blue car and drive the rest of the way. You'll be stopped at a number of checkpoints but if you show them your pass (autographed by Hitler) they'll let you through with no problems.

THE GRAIL TEMPLE

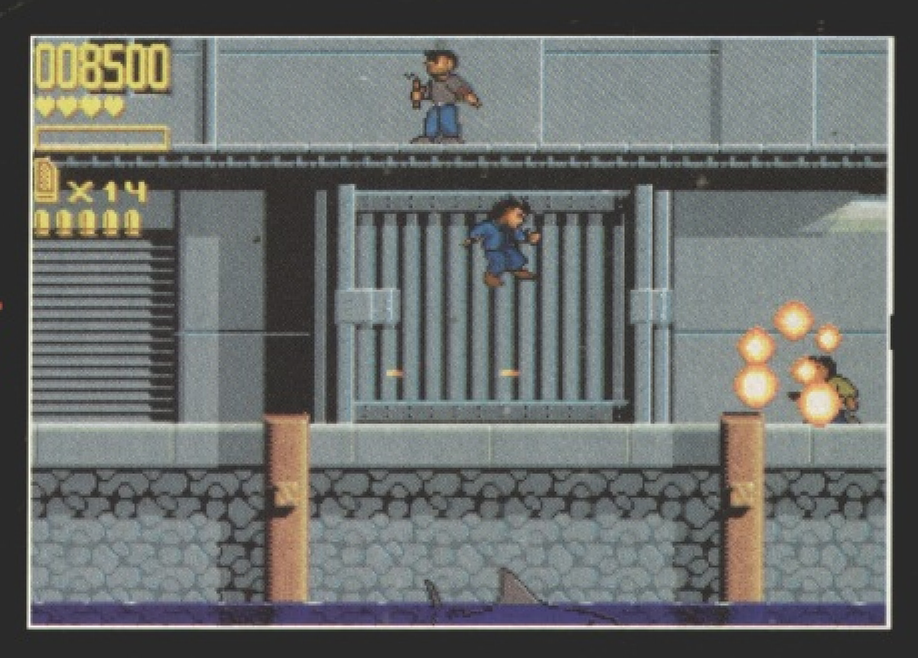
Whichever way you decided to travel, you'll eventually find yourself at the Grail Temple. You should now save the game as there are three tricky trials to complete.

- The Breath Of God: Only the penitent man will pass. If you walk straight forward you'll see what you're up against but if you click just to the right of the large rock you should make it through this Trial. There's a description of the exact place to click inside the Grail Diary.
- The Word Of God: Only in the footsteps of God will he proceed. Check out the spelling of Jehova (there are several variations) at the top of the screen, then make your way across the stones from left to right by stepping only on the letters contained in that word.
- The Path Of God: Only in the leap from the lion's head will he prove his worth. Easy peasy, this one - simply walk straight across the chasm without stopping.

Once these three Trials have been successfully completed you'll find yourself in the Grail Chamber. Choosing the correct Grail is the penultimate test and will decide whether you win or lose. By now you should have gained enough information to know which one is the real Grail so USE it with the fountain and take a drink.

Almost there but it's not quite over yet. Don't try to take the Grail across the seal, leave things be to take their course. You should now find that the game is completed and, once again, Indiana Jones has saved the world from a fate worse than Atlantis.

Forget actually playing the games - this is where all the fun is. Just spend anything upwards of twenty-five quid, load up the game of your choice and type in any relevant cheats - it sure beats all that waggling the joy-stick lark. If you've got any hot tips then send them to me, MR TIPS, at: The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU or FAX me on (071) 972 6710. There's a



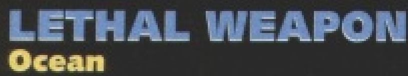
SNIP TIPS

DALEK ATTACK
Admiral Software

Here, as promised last month, are the codes which enable the Doc and his assistant to skip levels at will. Just type them in (with spaces) whilst playing and you'll be magically transported to the next part of the adventure. And here's an extra triv-type fact: All these phrases mean something or other to fans of the top science fiction series. I've always thought they were weird.

From London to Paris
Day Of Reckoning
From Paris to New York
The Slyther
From New York to Tokyo
Tricolour Coffee Shop
From Tokyo to Skaro
D5 Gamma Z Alpha





LETHAL WEAPON
Ocean

After last month's small tips, you'll no doubt be eager to get to grips with the cheats which allow you to do all manner of weird and wonderful things.

IN-GAME KEYS
(Hold down simultaneously)

Alt, Y, J
Turns off sprite collision.

Alt, Y, K
Increases amunition.

Alt, Y, L
Increases lives.

Alt, Y, M
Remove game sprites and platforms.

Alt, Y, N
Replace game sprites and platforms.

Alt, Y, Q
Game Over screen.

MISSION CODES

Mission One	KUIRFR
Mission Two	BEIFCF
Mission Three	RSRKBA
Mission Four	LYLSUA



SLEEPWALKER
Ocean

Okay, so you've donated a bit of dosh to 'charidee' and you don't want to talk about it, but that doesn't stop you from wanting to progress a little further into the game. This cheat, then, is especially for you.

Take a deep breath and type in DINGADINGDANGMYDANGA-LONGLINGLONG on the title screen (the red noses on Ralph and Lee should turn green). You'll now be able to press RETURN during the game to skip levels and TAB to top up Lee's sleep bar, increase your attempts to nine and light up the COMIC letters. This works on the bog-standard game and also the A1200 version. God bless Ocean for cutting down the time I spend typing these tips up.

CRYSTAL KINGDOM DIZZY
Codemasters

Dizzy's semi-full price arcade extravaganza contains three codes, none of which are particularly easy to obtain. Except, of course, if you stick with us because we've sorted it all for you. Thank you letters to the usual address, please.

Just input the following codes into the Game Genie and you'll be magically whisked to the appropriate level. Marvellous!

Level 2	G5J73Q8HK
Level 3	H7T554Y9L
Level 4	83J5G62KF

THE HUMANS - JURASSIC LEVELS
Mirage

There's nothing more boring than typing in bloody level codes, you know, so Mirage aren't exactly my favourite company at the moment. I'll forgive them just this once, though, because the game's so good. For the record, then, here's the first thirty access codes:

1	WHEELS ON FIRE
2	ROLLING DOWN
3	THE ROAD
4	SKIVE OFF
5	DAY TRIP
6	GIRAFFES
7	MAKE UP
8	FLYING AVENGER
9	WIBBLE
10	BILL AND BEN
11	SPITFIRE
12	DESERT ANGEL
13	NOONEKNOWSUS
14	APRIL 1993
15	ALMONDBURY
16	KATE
17	SNESSY
18	OLDHAM8BORO1
19	FROG AND TOAD
20	DANSPAM
21	SAVERRANCER



PREMIER MANAGER Gremlin

By dialling any of the following numbers into the telephone, you may improve your team's capabilities dramatically and these numbers may be entered as many times as you like. The cheats will always work on the first player in a particular position so if you want a strong strike force, for example, try entering the corresponding number but remember to move your new striker out of the first attacking position before re-entering the cheat. Managers will also notice that the cheat changes the player's name but this can be corrected by using the change name facility.

NUMBER	EFFECT	HA	TK	PS	SH	AGE
753423	Changes Manager's name to Gremlin Cheat and Keeper's stats to	99	1	1	1	18
250967	Changes Manager's name to Mansell Cheat and Defender's stats to	1	99	1	1	18
000123	Changes Manager's name to Lotus 3 Cheat and Midfield's stats to	1	1	99	1	18
220769	Changes Manager's name to Zool Cheat and Attacker's stats to	1	1	1	99	18
781560	Changes Manager's name to ROF Cheat and every player's stats to as well as giving you a bank balance of £20,000,000	99	99	99	99	99

Obviously many would-be Premier Managers don't want their names changed to something else so there is a way round this but it does take some time to implement. When starting a new game, enter four names; your own and three dummy ones. Enter the ROF Cheat on the three dummy teams, thus giving their players stats of 99 and a balance of £20,000,000. Sell your players to the dummy teams for £0,000,000 a time and then buy players from the dummy teams for the minimum asking price. Once you've completed all the necessary transactions, make each fictional manager visit the board and hand in their resignation. Eventually you'll have a team that comprises of top class players and a bank balance in excess of £60,000,000.

22	19ACOPY
23	M LOVE BONE
24	ASYLUM
25	WINOPUSKA
26	ALICEINCHAINS
27	ABSOLUTELY
28	FABULOUS
29	ED AND PATS
30	SWEETIES

ROME Millennium

It's been a few months since the release of this arcade adventure - time enough for many of you to become stuck in the game's latter stages. Well, help is at hand, courtesy of the guys and gals at Millennium who furnished us with these neat codes.

What you need to do, right, is hold down the ALT key and type in any one of the codes. When you release the ALT key, you should find that the game will have altered in the way described.

HERCULANEUM

764	Start thunder and lightening.
826	Start volcano exploding.
293	Give host some money.
119	Give host toga.
275	Force ship to dock.
472	Win level.

ROME 1

682	Win level.
792	Add to Hector's cash.
092	Pretend Hector's just come successfully from here.
442	Evening.
443	Night.
624	Start a dice game.
635	Start a play.
426	Start a slave auction.
857	Emperor's speech.
608	Buy a slave girl.
719	Buy a slave.
702	Start games.
299	Put Hector inside Palace.

BRITAIN

232	Rainfall.
233	Fine.
234	Night.
235	Day.
868	Monitor Sentinels' strategies.
490	Win level.

ROME 2

362	Win level.
102	Start registration of candidates.
103	Auto-register Hector as candidate.
114	Buy a slave.
305	Start games.
436	Start election (Hector is candidate).
437	Start election (Hector isn't candidate).
410	Pretend you've borrowed money.
792	Add to Hector's cash.
442	Evening.
443	Night.
551	Own a slave girl.

EGYPT

691	Enable map blips for sentinels.
661	Monitor sentinels' strategies.
809	Win level.

ROME 3

624	Win level.
403	Night.
434	Buy a slave.
305	Start games.
210	Start games.
792	Add to Hector's cash.

OOPS UP Global Software

Hmmm, it's all getting a little stupid now. No more introductions, you can't postpone the inevitable.

Level 10	DO4G
Level 20	DK49
Level 30	10F4
Level 40	4G7H
Level 50	SO4L
Level 60	MC90
Level 70	KUKO
Level 80	EB01
Level 90	A234

RICK DANGEROUS 2 Kixx

Just type JE VEUX VIVRE on the high score table to obtain infinite lives which, so Dave 'Francais' Upchurch informs me, actually means 'I want to live'. I've never been good at French, you know.

CHEAPOS SNIP TIPS!

GEM'X Global Software

Some level codes for this superb puzzle game.

CODE	MINE	CODE	MINE
EARTHIAN	B	TURMKAN	K
KENICHI	C	REDMOON	L
INOKUMA	D	CAMPAIGN	M
BURAI	E	MEGAMANN	N
BADMAN	F	SYVALION	O
NETWORK	G	FMTOWNS	P
YOKOHAMA	H	CHIERIE	Q
EXACT	I	ZAWAS	S
X68000	J		

PIPEMANIA Touchdown

Yes, you guessed it, more level codes. I'm cursed this month, I'm sure of it. Here goes, then.

Level 4	GRIP
Level 8	TICK
Level 12	DOCK
Level 16	OOZE
Level 20	BLOB
Level 24	BALL
Level 28	WILD

HERO QUEST GBH Gold

Here's a small tip which is guaranteed to increase your gold and life points without much bother on your part. Simply save all your characters and select one to play. Then choose any quest where the exit stairs are in the first room (try quest 13) and then search that room. You should then find some gold or a potion which should be collected before leaving via the stairs. Repeat this for every character and everything should be hunky so-called dory.

ROBOCOP 2 The Hit Squad

Apparently, if you don't move the joystick AT ALL on the shooting gallery, when the score comes up you will have shot 1186 targets. Typing SERIAL INTERFACE into the title screen will enable you to top your energy by pressing F9 and skip levels by pressing F10.

SWIV Kixx

Pause the game, type NCC-1701 and press RETURN - you'll now be in 'Infinite Lives City', walking down 'Press F6 To Complete A Wave Road'.

GAMES SURGERY

Yes! More exciting than the last episode of Casualty, it's time once again to throw open wide the doors of Doctor David's Surgery. Enter ye and be cured...

Dear Doc,
I recently bought EYE OF THE BEHOLDER 2 and was very excited to find complete maps of the game in The One. However, upon reaching the Azure Tower Level 3 I discovered that you have only shown the positions of six of the mirrored shields that you need to continue. After hours of searching I still haven't found the last shield. Please, please help me.
Kevin Preece,
Crewe.

Well, Kevin, you're not the first to point this small error in our proudbly-boasted 'complete solution' so I'm happy to help out both you and all fellow sufferers right now. What you have to do is return to the first level of the Azure Tower. Walking along the passage from the stairs, you should find you eventually come to a crossroads. Go down the left path.

You should now find yourself in a largish room, identifiable by the two alcoves in one of the walls. If you search along the wall facing these alcoves you will discover that one section of the wall is illusionary. Behind this fake wall is a teleport which will transport you to a small sub-level containing the shield you so desperately need. Okay?

Dear Doctor,
I am writing to you in desperation. I made the tragic mistake of purchasing WWF WRESTLEMANIA on compilation and if I don't complete it soon I shall become even more mad than I was when I bought it.
Matthew Berry,
Clevedon.

A tragic mistake, indeed. How many times have I told you young 'uns - when it comes to WWF, just say "No!" However, as you bought the game in a compilation I'll be lenient and help you. There are no infinite energy cheats that I'm aware of, but apparently the following manouevre lets you win every fight. Simply walk up to the left-hand corner of the ring and climb onto the ropes. Your opponent will follow you, so jump off the ropes and lay him out with a flying kick. Quickly repeat this move until your opponent has no energy, then fall on top of him to pin him down and win the fight.

Dear Doc,
Eight months ago I began playing THE BLUES BROTHERS. Since then I have had four nervous breakdowns, two heart attacks and I am suffering regular convulsive fits. Please could you tell me how to get past the fourth level or give me a cheat (hint, hint)?
Jonathan Duggan,
Dundalk.

If I recall correctly we printed this cheat back in July, but for your benefit I'll repeat myself just this once. Simply type in HOULQ (no, I don't know what it means either, but you know the French) on the player select screen. You should now find that you have infinite lives and will be able to skip levels by tapping any of the first six function keys.

Dear Doctor,
I am having trouble with ANOTHER WORLD in the bit where you're underground. I don't know how to get across the water or how to get past the section where the rocks fall down. Tell me anything. Please, I'm desperate.
Lauren Hannon,
Holborn.

Well, Lauren, the solution to your problem is as hard to explain as it is to perform but whith my literary skills coupled with perseverance on your part you should have no trouble. First of all you need to travel to the screen with the falling boulders. Avoiding these rocks is a matter of timing - just watch where they fall then run like crazy. Keep travelling to the right, leaping the chasms and blasting the creatures until you come to a dead end.

Blast the wall with a high powered laser burst and travel all the way back to the rocks. You'll notice that you travel 'behind' the falling boulders on your return so they shouldn't really present any problem. When you come across the flying creature, send it packing with a quick laser shot and exit to the left where you should see the winged creature being eaten by a plant.

Take this opportunity to leap across the stalictites and leave the screen by the left. Shoot the base of the funny-looking rock and it will tilt up, allowing you to run up this improvised ramp and leave the screen at the top. Then it's just a case of blasting the base of the waterfall and running all the way left like crazy, where you'll be saved from the oncoming fluid by a gush of water.

Dear Doctor,
I've been plugging away for many weeks now at THE SECRET OF MONKEY ISLAND but I've come to a grinding halt early on. You see, I just cannot get past the guard dogs to get into the Governor's mansion. I know persistence is the key to most problems but the appalling disk access really kills the enjoyment of working problems out.
Andy Rotchell,
Corsham.

Ah, it wouldn't be the same if I didn't have to answer at least one query regarding Monkey Island in the Games Surgery! What you have to do is drug the dogs so that you can slip past. First, sneak into the kitchen of the Scumm Bar (wait until the cook has wandered off) then steal the piece of meat. Now go to the fork in the island's road and pick a petal from the yellow flower. Now go to the Governor's mansion, use the petal on the meat to drug it then throw it to the dogs. You will now be able to proceed. (By the way, if you find the disk accessing in this game frustrating, wait until you try Monkey Island 2!)

Dear Doc,
This is one desperate housewife! Please tell me if you have a tip for, firstly, PREDATOR 2 (I can't even finish the first screen) and, secondly, for TERMINATOR 2 (I constantly get killed by the T1000, the nasty blighter doesn't give me a chance). Endless nights have been spent on these two games, my hubby thinks I'm in love with my Amiga. Please, help me save my marriage. Boo-hoo!
Mrs Ibrahim,
Germany.

I don't normally give out two tips to one letter, but as your marital status hangs in the balance I'll make an exception just this once. In Predator 2, pause the game and type in YOU'RE ONE UGLY MUTHA (complete with apostrophe and spaces). Now unpause the game and you should find yourself infinitely powered up. In Terminator 2, pause the game and press every function key from F1 to F10 consecutively in sequence. Tap Fire to get back into the game and you'll discover that hitting ESCAPE will skip levels. Give my regards to your husband, Mrs Ibrahim. Goodbye!

THE SURGERY IS NOW CLOSED!

Stop crying, you big baby, and pull yourself together. If you've got a problem then get some help - from me, Dr David. Send a full description of your gaming groans to: Dr David's Games Surgery, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Doctor David regrets to say that he can't answer your queries over the phone because he's deaf.

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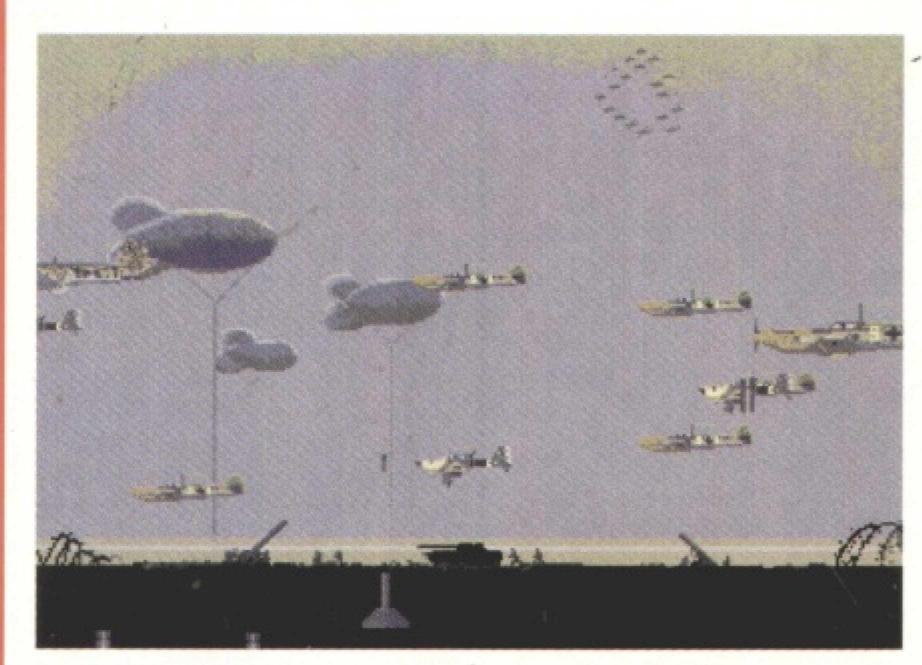
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ACK-ACK

17 Bit, disk 2391.

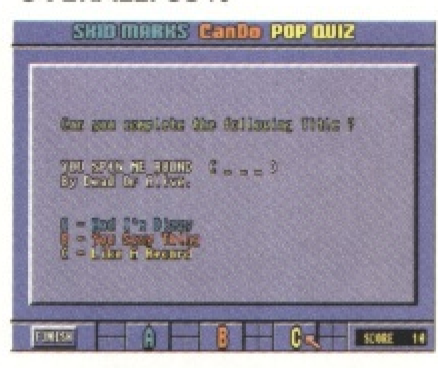
Hands up who remembers shouting the name of this public domain release at infant school whilst running around the playground with an imaginary machine gun. Did you know that you were actually talking about an atmospheric looking shoot-'em-up which is spoiled by repetitive gameplay? No, well let me explain.

Ack-Ack is basically a variation on Space Invaders in which a number of nicely-drawn German warplanes sweep across the sky from right to left. Your task is to down all these aircraft before they drop their deadly cargo onto your gun turret. In the early levels it's all familiar stuff - moving from left to right shooting upwards isn't exactly revolutionary gameplay and even with the unusual features (like the doodlebugs dropping from the sky or the huge missiles which home in on your weapon) it all soon becomes fairly tedious. And as is common with AMOS programs, the speed of the game isn't exactly lightning fast and if more than about six sprites happen to be on-screen then the game begins to slow down even more.

If all this monotony isn't enough to put you off, then the programmer has included an excellent and game-friendly option between levels where you have to press the mouse button to continue. Whilst this may not sound like a heavy cross to bear, when you consider that the rest of the game is joystick controlled then this just seems pointless.

If Ack-Ack had been written with a slicker package and had a few design changes then this could have been a real stormer of a game but as it stands, erm, it's not.

OVERALL: 53%



POP QUIZ

17 Bit, disk 2433.

It's Pop Music and everybody's talking about it, apparently. Well, we are anyway because this latest public domain triv-type game is all about golden oldies and the latest sounds from the world of people who are good at singing. And Kylie.

The quiz has been written in CAN DO, which is unusual for a game of this type - the majority seem to be programmed in the easier-to-learn AMOS. On this evidence, though, it would seem that AMOS would have been better suited to this game as there are some annoying delays between questions as the screen flips back to Workbench for a moment while it redraws the question screen. I'm not sure whether this is a feature of CAN DO or not, but it certainly makes Pop Quiz appear amateurish.

This is all a shame, really, as the questions aren't your bog-standard PD variety. It seems the author has actually taken some time to do a spot of research and he's come up with a range of quezzies which range from easy-bloody-peasy (who sang I Should Be So Lucky?) to the just plain hard (what year was When A Child Is Born released?), with a good variety in between.

It's time once again for the standard criticism of a PD trivia game - namely the amount of questions. It doesn't take long to play through all the possible posers so after a few goes things soon become very samey, vastly reducing Pop Quiz's appeal. That said, though, it's a better than average triv game and should appeal (in the short term at least) to anyone interested in music.

OVERALL: 70%



It's time once again for Simon Byron to take you by the hand and lead you through the halls of the House of Public Domain. Please do not touch any of the exhibits and keep well within the cordoned-off area.



NUMERIX

17 Bit, disk 2422.

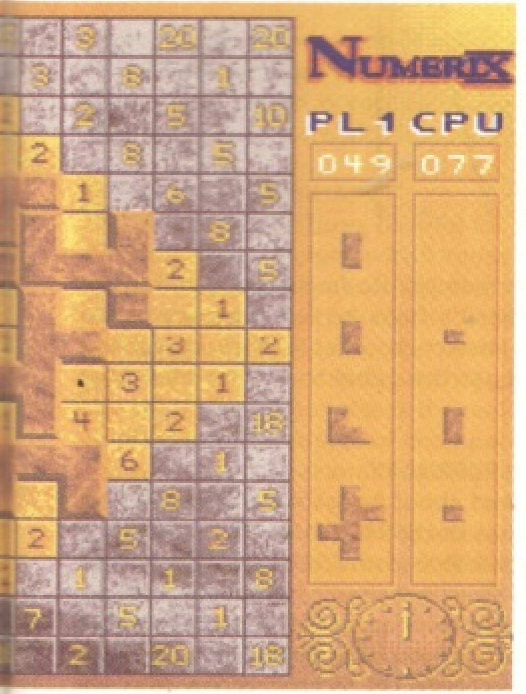
Puzzle games and PD have an often fruitful relationship, with many dumping on their commercial counterparts from a great height (Zeus and Twintris, to name but two). This review could go either way, of course, so you'll be pleased to know that this is one of the highest-quality puzzle games I have come across in a long time.

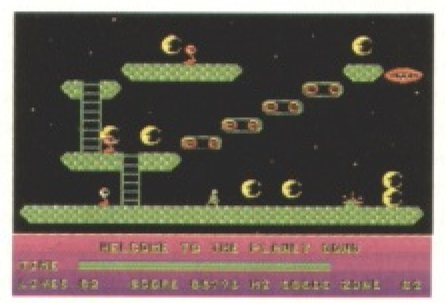
The actual game doesn't sound exciting in the least - after all, placing blocks over squares with numbers on isn't exactly going to get the Trappist Monks shouting with joy - but the game is absorbing and fun to play. It's similar to Scrabble in many ways; you need to position a series of random shapes on a squared board in any location as long as they interlock with a piece which has been previously placed and doesn't overflow into any of the 'fenced off' areas. If the piece happens to fall over one or more numbers then the digits are added up and the total added to your score. Turns are alternated in this manner until each player has placed thirty-six pieces and a winner (the one with the highest score, obviously) is declared.

The computer opponent is a formidable player (I've never managed to beat him) and if (when) he wins there's an infuriating sampled laugh which really begins to wind you up after a while. In fact, this is the only problem with the game - there should definitely be a 'computer skill level' option. Still, this is a small price to pay because the game is addictive enough to make you play and play until you eventually become a Numerix Grand Master.

OVERALL: 88%





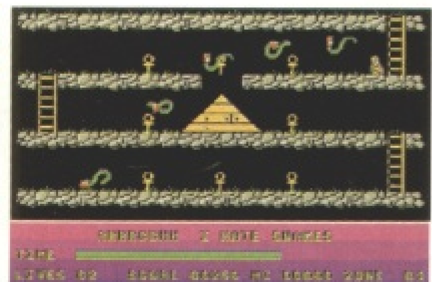


NIRVANA

17 Bit, disk 2424.

I don't mind the occasional blast from the past (in fact, many of the best PD games I've come across borrow loads of ideas from yesteryear) but for me to fully appreciate these games they must be slightly playable and - hey! - you guessed it, this isn't at all.

It's basically your standard single-screen platform game (à la Manic Miner) in which some wobbly bloke wanders around, collecting a load of stuff from a variety of caverns while avoiding all the graphically-challenged enemies. It may not sound like much and, if truth be told, it isn't. There's no variety in the levels, the music is atrocious and the way the jelly-like sprite 'jumps' (if you can call it that) means that the tricky pixel-perfect leaps soon become too much of a challenge.



With a slightly more responsive joystick control you could almost begin to enjoy this game but at the moment it all becomes too frustrating too quickly. I'm not sure how many levels you get for your quid and a half but I'll bet that you'll get bored of playing before you complete them all. Apparently this is a special PD version of Nirvana (the 'full' version will set you back an extra £3.00) but if I were you I wouldn't waste even the disk's asking price on this antiquated rubbish.

OVERALL: 48%

EXTREME VIOLENCE

17 Bit, disk 2414.

Some of the best two-player fun has come from the PD stables, you know. Games like Tanx (written by Gary Roberts who's did Desert Strike) and Tank Attack (from our very own coverdisks) have kept gaming couples entertained for weeks, so it was with some excitement that Dave and I settled down for some fun with this pairs-only offering.

In true two-player tradition, the object of the game is to kill your opponent before he has the chance to do the same to you. Both players start off with the same weedy weapon but power-up icons appear at random which boost your gun from a feeble single shot to one with realistic bouncing bullets, grenades and the like. The screen is split down the middle with only a small section of the play area on-screen at any time so the first part of the game usually involves racing around trying to find some of the tastier weapons. Then the action starts.

Trouble is, though, this 'action' lasts about as long as a pimple between a pair of tweezers because as soon as both players have located each other the action is usually over in a matter of seconds, meaning that the game soon becomes a stop-start affair. Had the levels been single-screen with both players able to see exactly where the other was then I'm sure there would have been a tenser atmosphere but, unfortunately, Extreme Violence leaves you feeling somewhat short-changed.

OVERALL: 58%

The Assassins may have been a tad quiet of late but they're back with a vengeance this month. No less than four disks landed on my desk, all packed to the bootblock with games, games and (yes!) more games. Let's take a look at them, shall we?

ASSASSINS DISK 44

Fortiss PD.

Galaxy '89 - Antiquated version of Galaga.
Mouse Impossible - Original, if a little odd, point-n'-click puzzler.
Roll On (puzzle) - Sliding blocks puzzle which crawls along at a snail's pace.
Nibbler - Weird and frustrating worm-type game.

OVERALL: 57%

ASSASSINS DISK 45

Fortiss PD.

Kastle Kumquat - Reviewed in February issue.
Ditris - Playable Tetris rip-off with simultaneous two-player mode.
The Brain - Three-dimensional noughts and crosses.
Teserae - Psychedelic variation on Tetris with a pulsating soundtrack and backdrops which will make you giddy.
B-Castle - Several card games lumped together under one banner.
Parchese - Ludo game with dire graphics and pointless gameplay.

OVERALL: 79%

ASSASSINS DISK 46.

Fortiss PD.

Amiga Q - Tedious Solitare clone with no sound or excitement.
City - Uninspired Missile Command clone.
Isolation - Unusual two-player board game.
Chequers - Pure and simple Draughts with extremely garish graphics.
Ouch - Bash the moles as they appear from the ground. Good fun.
Atomsmasher - Dynablaster graphics with Pengo-inspired gameplay, this should keep you occupied for hours.

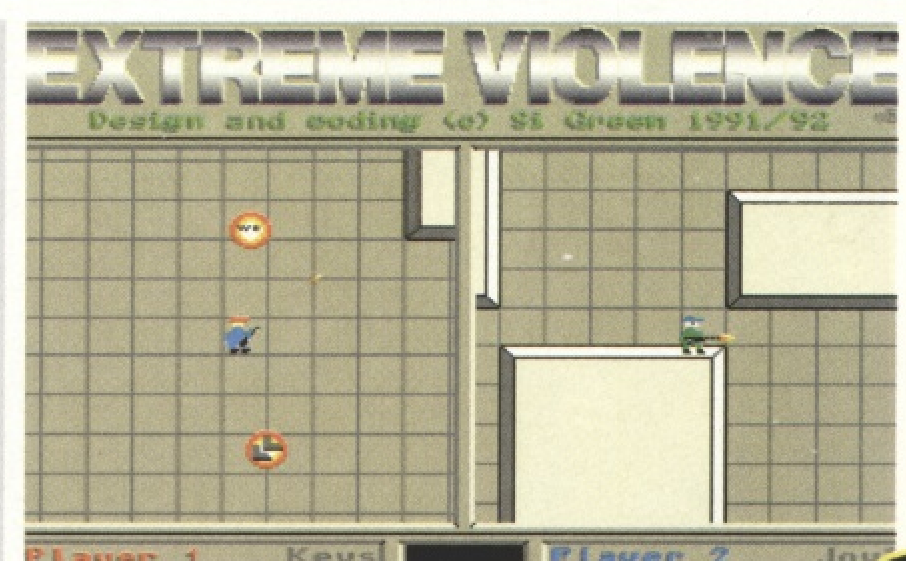
OVERALL: 68%

I WANT THEM NOW!!!

If any of the games shown on these pages make you moist with excitement then you can contact the PD emporiums by phone or post, as detailed below. Thanks to Rob from Seventeen Bit Software and Gary from Fortiss PD for sending them in.

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Diary of a Game 9

URIDIUM 2

There are tears in our eyes here at The One for this is - yes! - the ninth and final instalment of Andrew Braybrook's no-holds-barred programming diary, describing the ins and outs of creating the Amiga-ised sequel to his C64 smash hit. Bye-bye Andrew, don't forget to write...

PART 9
JANUARY/FEBRUARY

FRIDAY 29TH JANUARY
Jason has written a large piece of music for the game intro, taking about 160K of sample space and incorporating, of all things, a didgeridoo. He is somehow blackmailing the rest of the staff to say how wonderful it sounds, but I can't see it myself. The tune itself is very good, but I'm not too sure about Australian ethnic instruments. No one has used one in a computer game before to our knowledge, so at least it's aboriginal! One of Jason's puns, sorry.

Got some graphics in for the guys dropping into the dreadnought from their landed Mantae and much to my surprise Mark suggested taking out the bullet sprites so only a muzzle flash remains, followed by an explosion wherever the bullet hits. That's the first time he's actually suggested anything which saves me some CPU time. I'll get him properly trained one day.

MONDAY 1ST FEBRUARY
Preparing demos to take to France for an exhibition. This is where it would be nice if the whole game was finished in a day, but realistically I have to create demos that are bullet-proof and with as few sticking plasters holding them together as possible.

The sub-game is the weakest-looking area so I concentrated on that. I got two different coloured suited-up pilots facing left and right with gun-recoil frames and tidied up the generator shield rings. I also needed a way of getting out of the sub-game so I had to put in an exit (and entrance) for each player, based on the hyperspace sequence used earlier in the game. Also written is the drone control routine for the sub-game, which attempts to keep the drone on the opposite side of the generator. This works reasonably well, but I haven't had time to smooth out the movement yet. At least it all hangs together.

THURSDAY 4TH FEBRUARY
Returned from an awards ceremony in Paris, empty-handed once again, to more problems and solutions. Rob Northern has been on the dog and bone to Motorola only to discover that someone thought it would be amusing to move the cache control bits on a 68040 chip, which is why we're having so much trouble switching the cache off. Why not use the same bits as the 68030? What ever happened to compatibility? This, and other questions like 'Why does toast always fall butter-side down', will probably never be answered.

Serious memory re-organisation required now; the game won't yet run on a humble A500 with half a Meg of fast RAM and half a Meg of chip RAM. That doesn't really suprise me, I have to say, but Mark is starting to ask awkward questions like "How much memory do I actually have for the graphics, then?". Does he really expect me to know the answer to that? More squeezing required to get the game to fit into all 1 Meg machines.

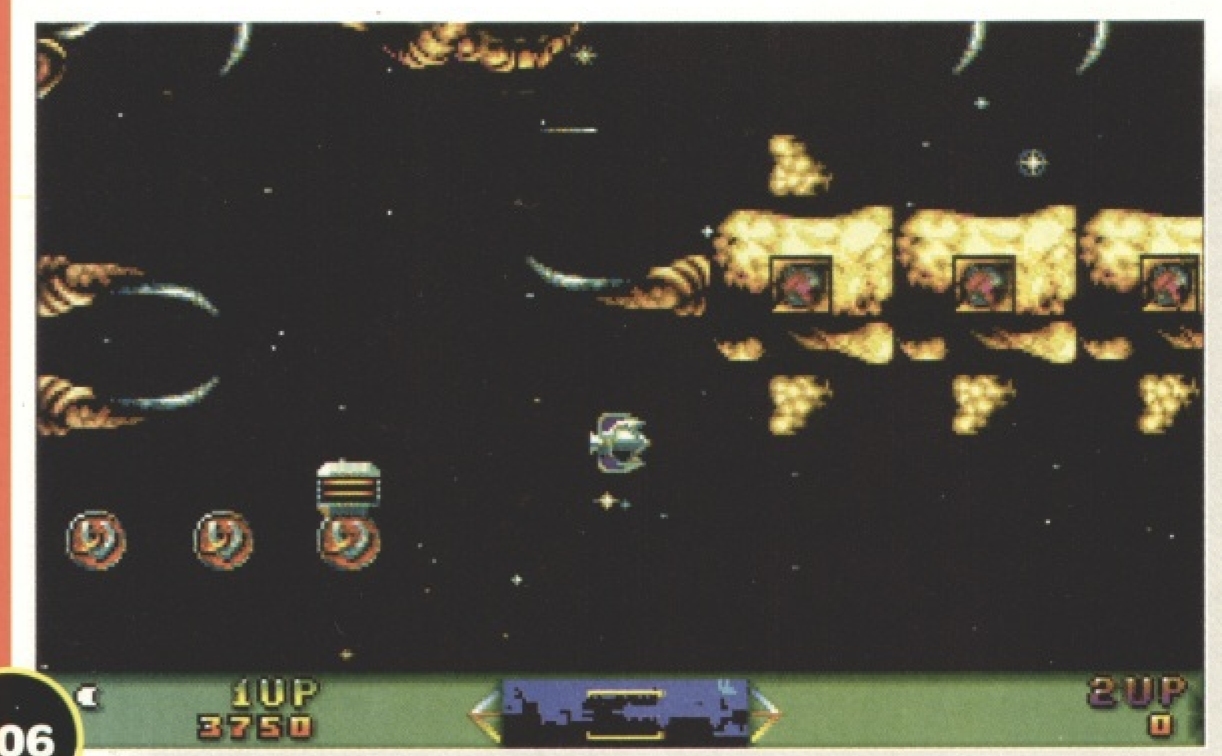
FRIDAY 5TH FEBRUARY
Interesting fact about Amiga 4000's No. 637: Did you know that the 68040 CPU in the A4000 runs slower than a 68000 in an A500 with all its caches turned off? That fact prompted further investigation into our sound player as we can't just shut the caches off and run the game because we have to have the caches on to even get a sensible speed out of the thing.

So, Jason and I set about finding the difference between our new sound routine which doesn't work on an A4000 and our old sound routine which does. The only possible problem difference we discovered was that the old routine waits for ages after it sets the audio DMA on before it posts the next sample pointer to the chip. That sound chip really does have a mind of its own. Anyway, the sound routine now works, hooray, hoorah. So the new Fire & Ice master disk can go for duplication and I feel comfortable about it working on just about any Amiga, and Uridium II will also now work correctly on all Amigas.

MONDAY 8TH FEBRUARY
Two meetings today. One was with Red Cloud to start the ball rolling on the artwork, box design, disk labels, posters and all the other publicity paraphernalia. The second was with another famous music personality to maybe organise some music for our intro sequence. I now have to produce a video of the game so far to provide a bit of inspiration. If only Tom at Renegade hadn't got all my demo disks.

TUESDAY 9TH FEBRUARY
Back down to Earth and some real programming. More work required on the sub-game. Now I can try out some more elements to hassle the player(s) while destroying the reactor core. The problem with the invisible bullets fired by the player is that you can't see the damn things. Obvious really, but it makes checking the collision detection a mite tricky. Got the particle processor involved in a large explosion when the reactor blows, at which time I don't really mind if the processor slows down a bit. It won't on an A1200 so there's a great reason for going out and buying one right now!

THURSDAY 11TH FEBRUARY
It's really hard to find somewehere to have a sensible design meeting in this place. There's twelve of us in three rooms, so you're never alone. Mark and I decided to have an external design meeting, and adjourned to the Archery Bar for a dreadnought designing session. It proved to be fairly fruitful as we got various ideas sorted out and



(Left) Look! There they are! Three of 'em, in a row near that power-up icon! What an I talking about? Andrew's new Victory Point symbols, of course!

some rough plans for one of the fleets. The trick with any game is not to make it too difficult. Making a game harder is very easy, making a game easy enough to start with is the tricky bit.

FRIDAY 12TH FEBRUARY

Couple of new features created for Mark today. First off, a searchlight which roves the landing strips and secondly, a cunning chaff system. This detects whether either Manta is firing homing missiles and, if so, generates loads of false targets for them. The missiles thus go haring off at the chaff and do not attack the real targets. Had to play with the number of chaff particles and firing rate to get maximum confusion out of the minimum objects.

Made a fifteen minute video of the game as mentioned on Monday. You'd think that videoing an Amiga would be the easiest thing in the world. Not so. Amiga SCART output doesn't do anything to excite our video, and the video only plays through my monitor in black and white with no sound. Technology, eh? Who needs it?

MONDAY 15TH FEBRUARY

Another successful days programming. A mountain of code (well, a small one anyway) has been created and slotted in at the appropriate points to give what we are calling 'Victory Points' for certain aerial and ground targets. Landing will not be possible until enough victory points have been collected. So, all the code to count them, give them, tell you when you've got enough, generate a 'V' symbol, etc, has all been inserted and the program still runs. But... hardly any of the new code is actually being used as I neglected to include any special targets that could generate victory points. Oh dopey me! Still, I can go home in the knowledge that the game doesn't crash, and I drew a nice graphic for the victory point icon.



(Left) It's easy to tell what's a wall and what's not a wall. For one thing they have big yellow and black chevrons on them and for another your shots splat into them when they hit, as here.



(Left) That big white splurge is Andrew's spotlight. It may not look too good here but in play it flickers, giving a pleasing transparent effect.

> **"Today I changed the air filter on Brooke Shields' Porsche..."**

(Left) If you look carefully in that area where the missiles are you can just make out some tiny pieces of chaff. They work a lot better when the game's moving, believe me!

TUESDAY 16TH FEBRUARY

Tested all the bits that I didn't yesterday, and now I have victory icons generated by fighters, aerial meanies, ground meanies and destructible backgrounds. Any or all of these potential victory point generators are selectable so on different ships I can specify which type of target the player must go for. In reality we'll probably have that fixed from fleet to fleet, so ship one is always on a timer, ship two might be ground destructibles, ship three might be destroy certain fighters, etc.

I set the victory icon to move down the screen accelerating upwards, a sort of reverse gravity. That does a couple of things: (1) it creates a moving object that catches the eye; (2) it gets the icon clear of the target destroyed so it doesn't get confused with explosions or other generated objects; and (3) it ultimately directs the object off the screen. Just for fun I drew the icon myself (quite pleased with it actually) and shrunk it by one pixel each way at a time to create eight images. Now the icon grows from its generation point.

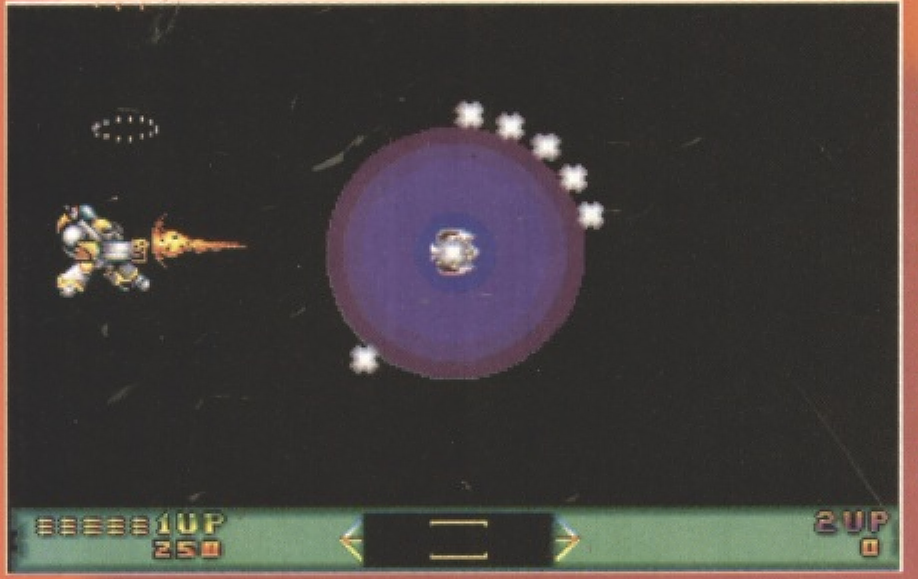
The new mapper is being road-tested by the graphics department and seems quite quick to generate new maps. A few teething troubles with actual data output formatting have thus far prevented me from trying Simon's new map. Still, these bugs are there to be found.

WEDNESDAY 17TH FEBRUARY

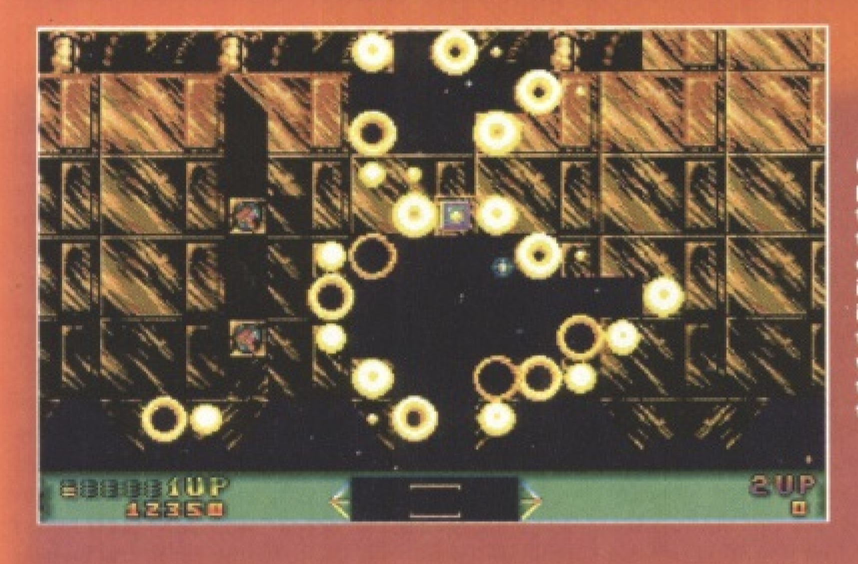
Still no mapper output. It has got it into its mind to shuffle the character codes in the map, thus re-arranging them into something not particularly pretty.

Installed a system to change the flashing colour from blue through green, yellow,

Diary of a Game 9



(Left) When sufficient Victory Points have been collected the Manta is allowed to land and the pilot gets to do battle with this thing. The trick is to blast away at the glowing sphere while dodging the homing missiles. This is all played for points and the player can leave at any time if things get hairy, but a big bonus awaits for anyone who can wear the sphere down and blast the thing in the middle.



(Left) Once the Manta pilot has done battle with the above, he's treated to this rather nice sequence of the dreadnought blowing up bit by bit. Andrew is keen to point out that the explosion graphics were drawn by him, so they may well change in the final game.

orange, then red to show the radiation factor in the subgame. As long as the graphics for the background use the two designated colours then it should be clear to the player when it goes red. Question: Is anyone still using a black and white TV with their Amiga? Better use sound to indicate the radiation level too. That only leaves the people with black and white TVs with broken speakers to worry about.

THURSDAY 18TH FEBRUARY

Actually got some useable output from the new mapper. The character set is now the correct length, in the right order, and looking exactly like it started out. Tremendous. Shuffled the occasional reflect bits about on the map and now the map I can fly over is the same one that Simon created on the mapper. Could it be that the mapper is now bug-free? I wish!

FRIDAY 19TH FEBRUARY

I've finally crumbled and put a cheat mode into the game. Don't get excited though, it'll be removed for the production version with a simple assembly switch: "CheatMode equ No". For now, it allows me to switch in any weapon I want by pressing a function key, and allows me to collect the required number of victory points to land at any time.

I've made the ioniser gun destroy ground targets. That was one of Mark's suggestions from a while ago to allow more choice of weapons to attack destructible backgrounds. I haven't put that in before because I didn't really believe in it and now that I've tried it I think I'll remove that feature as they are suddenly so powerful that you wouldn't ever want to use a different weapon.

MONDAY 22ND FEBRUARY

Day trip to Pinewood film studios with Uncle Tom to talk about a possible filmed model animation sequence. This could be used in still or motion form within certain versions of the game and promotions relating to the game. I rather like the idea of having a detailed model of the Manta ship available. It actually involves creating a real object from an idea rather than an arrangement of magnetic particles on a disk.

TUESDAY 23RD FEBRUARY

I want to simplify the options screen as it's a bit cluttered at present, what with displaying the game mode and two control methods. It would be a lot more Euro-friendly if it used icons. First lesson in graphics: joysticks are easier to draw than keyboards! Too many little fiddley bits on keyboards. Now I need some player icons.

Learnt how to use the flat-bed scanner and associated software. Amazing is the word for two reasons: (1) great quality computer graphic versions, in full colour, of the printed page; and (2) enormous quantities of hard disk space gobbled up storing said pictures. I wonder how easy it will be to convert these to HAM8 mode on the Amiga.

WEDNESDAY 24TH FEBRUARY

This is going to be the last week of the last instalment of the Uridium 2 diary. Basically I want to have a few surprises left for you when the game is actually complete and I can't do that if we show you a set of pictures of the game every month. It also relieves a bit of the pressure off of me to actually concentrate fully on the game.

It's sometimes a bit tricky remembering something interesting from the day's events to write about, rather like a car mechanic saying "This morning I changed the gearbox on a Metro and this afternoon I put a new set of tyres on a Fiesta." Whereas if you'd just changed the air filter on Brooke Shields' Porsche then it'd be an altogether different story.

THURSDAY 25TH FEBRUARY

Today I changed the air filter on Brooke Shields' Porsche. No, they'll never believe that. Alright, try... today I helped Mike Montgomery with the sound and keyboard interrupt generators on The Chaos Engine. Now that sounds a bit more believable - just.

The weekend sees Graftgold moving to a new office just down the road so I got a look inside the new place today. Haven't sorted out my 'spot' yet, but I think it's about time I had my own room. Quite uncanny really, but a number of people here agree with that. What can they mean? Anyway, everybody has been given a cunningly marked set of sticky labels to slap all over their computers and desks so that they can find all their gear next week.

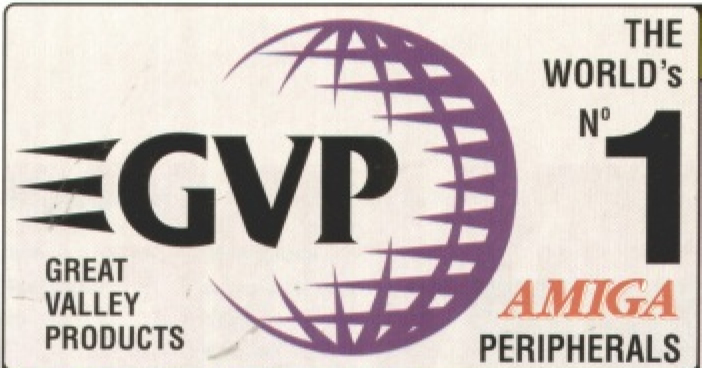
FRIDAY 26TH FEBRUARY

Not an overly large quantity of Uridium work being carried out today as the drawers and cupboards get emptied and packed away and the desks and chairs are dismantled. Volunteers required to lift the arcade machine down the stairs. That's definitely going to live on the ground floor in the new place!

So what's left to do on the game? Well, mainly graphics. Lots of work is required to get all seven fleets in and looking great. Plenty of data to be done deciding what meanies start where, what attack waves to use and general playtesting to make sure that the game is a challenge, but completible.

Well, that's about it for the diary. I hope it's been at least a little bit interesting to read, although I haven't managed to stir up much controversy in Letters. Perhaps I'm getting mellow from talking to our cool drummer, Alfie. I hope it won't be too long before the game is completed and that you'll remember all the hard work and detail that went into writing it. Then, if you like it, please go out and buy it. If you don't like it, then remember that doesn't entitle you to go out and steal it just to see how much you don't like it. And if you wouldn't have bought it under any circumstances then you're not entitled to play it anyway.

Thanks for your attention, maybe we'll meet up at a computer show sometime, or who knows, on a train to somewhere. Remember the game, Uridium 2, and thanks to David Upchurch, Gary Whitta and Simon Byron at The One for putting up with my monthly visits to EMAP Towers (although some put up with me better than others!). Cheers all, this is AB signing off until the next time.



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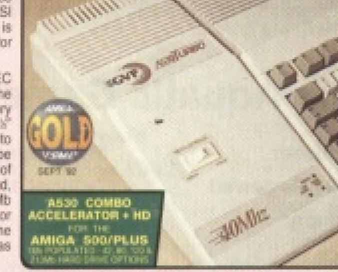
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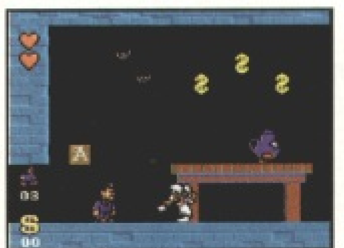
As the unusual little Northern saying goes, there's nowt as queer as folk. Which may go some way to explaining why some people rush out and waste their valuable money on a tatty piece of low-grade software that they'll get bored of within a day or two, rather than first purchasing a shiny new issue of The One, perusing its comprehensive Recommended list of games and then making a thoughtful, considered software selection. Or buying some food. Or paying the bills. Or whatever. So, please dear reader, don't be like those 'folk'. Instead, read this and be enlightened...

The Addams Family

90%

Publisher	Ocean
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

Guide Gomez across tonnes of massive levels in an effort to rescue the rest of his family in one of the finest platform romps to appear on the Amiga so far. Bundles of secret rooms, devious traps and fluid playability make this film tie-in a 'must buy' for all avid fans of the platforming genre.

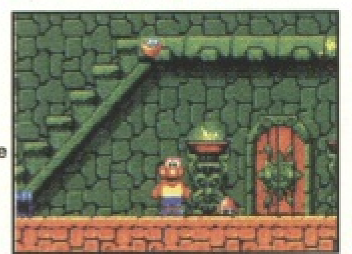


The Aquatic Games

84%

Publisher	Millennium
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

Although this type of 'waggle your sticks' sport game went out with Noah, The Aquatic Games injects new life into the old dog by introducing a number of unusual events. Packed full of cartoony visuals and aided by a bouncy soundtrack, the AG's should entertain most owners with a sense of humour.

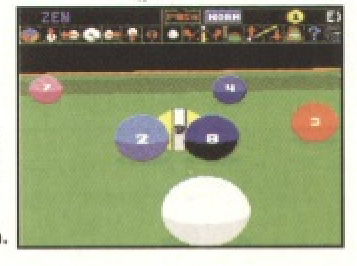


Archer Maclean's Pool

90%

Publisher	Virgin Games
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

When Jimmy White's Whirlwind Snooker was first released, the public lapped it up in droves. Archer has used the same game engine to produce a game which is arguably better than Snooker due to the fact that Pool is a more accessible and easier to play sport. If you missed out on JWWS then you'd better pot this 'un.



Ashes of Empire

80%

Publisher	Mirage
Issue Reviewed	June 1992
Memory	1Mb
Price	£29.99

From the team that brought you Midwinter comes this, another 3D strategy game in a very similar style. Supposedly based in a pseudo-Eastern Europe, it's the player's task to bring peace and harmony to the world via trading and the occasional bit of combat. Stunning fractal 3D landscapes.



Assassin

92%

Publisher	Team 17
Issue Reviewed	November 1992
Memory	1Mb
Price	£25.99

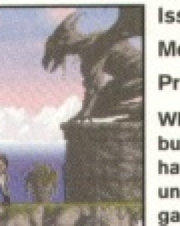
Assassin is a Strider-based arcade shoot-'em-up which blows the rest of the rest of the feeble attempts clean out of the water. With perfect control, five massive levels, gorgeous graphics, inspiring sonics... Need we go on? Assassin should be in everybody's software collection, now!

Beast 3

90%

Publisher	Psygnosis
Issue Reviewed	September 1992
Memory	1Mb
Price	£29.99

Whilst the first two Beast games were lovely to look at but crappy to play, Beast 3 show exactly how it should have been done. It's still dreamy to watch but underneath the visuals there's a right stonker of a game. The cleverly designed puzzles and frantic non-stop action should keep most entertained for weeks.



Body Blows

92%

Publisher	Team 17
Issue Reviewed	March 1993
Memory	1Mb
Price	£25.99

You've read the hype and we've had the phone calls but now, at last, Body Blows is here. And - yes! - it is better than Street Fighter 2. The graphics and sound are as excellent as you've come to expect from Team 17, and the fumpin' gameplay is fast and furious. Every Amiga gamer, beat-'em-up fan or not, will love this.



The Chaos Engine

85%

Publisher	Renegade
Issue Reviewed	February 1993
Memory	1Mb
Price	£25.99

It's been an age in the making but the wait has just about been worth it. TCE is basically Gauntlet with knobs on - but what knobs! Computer-controlled, artificially-intelligent second player, music that changes with the action, RPG-like character development, the list goes on. Great fun, all in all.



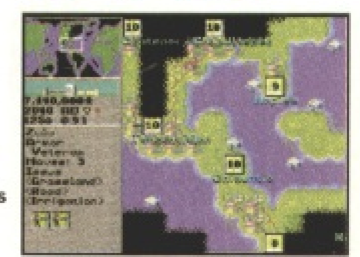


Civilization

81%

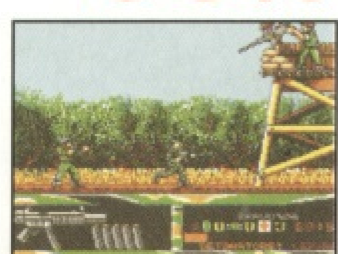
Publisher	Microprose
Issue Reviewed	August 1992
Memory	1Mb
Price	£29.99

Sid Meier does it again - and you thought he couldn't beat Railroad Tycoon! Your job? Evolve your populace up from the Stone Age to the 20th Century and beyond. The strain of the port from PC to Amiga shows sometimes in the disk accessing, but the involving strategic gameplay more than compensates.



Fireforce

90%



Publisher	ICE
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

Yet another blast from the past, Fireforce has distinctly Green Beret origins. Who cares where it comes from when the end product is this good? Violence and more violence (with some distinctly realistic throat-slitting) make this horizontally scroller a game which you should hide from your granny.

Crazy Cars 3

90%

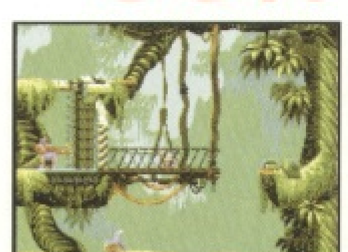
Publisher	Titus
Issue Reviewed	August 1992
Memory	512K
Price	£25.99

Another series of games where the third proved to be the best of the bunch. Forget the previous two, or most other sprite-based racers - this game is one of the contenders for the racing trophy. It scrolls, plays and moves so well that you'd be a fool to let this one overtake you.



Flashback

93%



Publisher	US Gold
Issue Reviewed	March 1993
Memory	1Mb
Price	£25.99

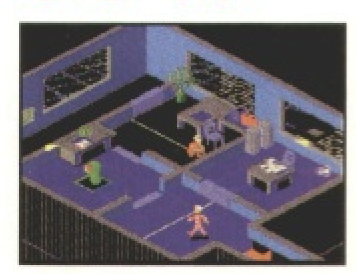
Flashback is rom the French geezers wot brought you Another World. If truth be told it's not quite as stunning as that classic but it's a close run thing. The animation of your character as he runs, jumps and fights his way, Prince of Persia like, through the alien world is superb. A platform game fan's dream.

D/Generation

89%

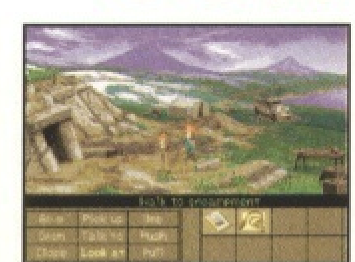
Publisher	Mindscape
Issue Reviewed	July 1992
Memory	512K
Price	£19.99

A throwback to the old days when isometric games ruled the waves, D/Generation hides its storming gameplay underneath some 'alright' graphics. An arcade adventure in its purest form, immensely suspenseful and cheap as well, you should seriously think again if this isn't in your disk box.



Indy Jones IV (Adevnture)

88%



Publisher	US Gold
Issue Reviewed	January 1993
Memory	1Mb
Price	£37.99

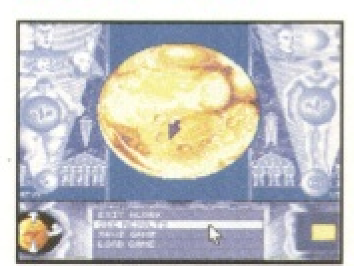
Many consider Indy IV to be the best graphic adventure ever and thanks to its superb graphics and sound, multiple plot paths and marvellous atmosphere they're not far wrong. However, on Amiga the enjoyment is marred slightly by extreme slowness in places and some annoying disk swapping problems.

Dune

90%

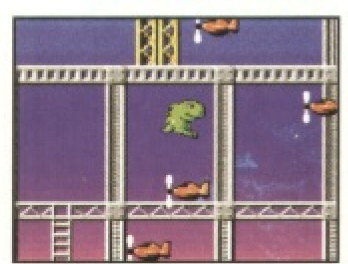
Publisher	Virgin Games
Issue Reviewed	June 1992
Memory	1Mb
Price	£29.99

Based on the 'classic' David Lynch movie, in Dune it's your job to harvest the Spice while battling the evil Harkonnens on the surface of the arid desert world Arrakis. Don't be fooled by the graphic adventure-ish graphics - this is a thinking man's game, albeit one blessed with easy accessibility and superb playability.



Hoi

90%



Publisher	Hollyware
Issue Reviewed	August 1992
Memory	512K
Price	£25.99

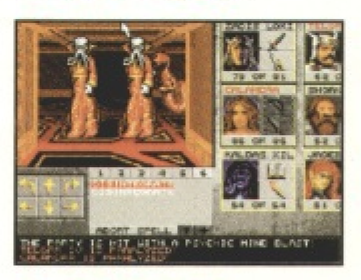
A super-cute platform jobby that constantly astounds, Hoi is a surprise star on the Amiga. Help the 'saur through five bloody huge levels in one of the most smoothly playable games yet. With real gameplay variation this looks set to become a timeless wonder.

Eye of the Beholder 2

87%

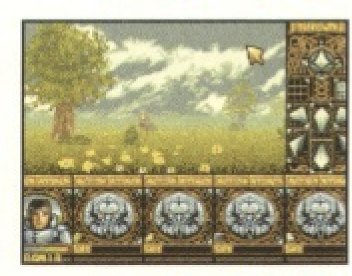
Publisher	US Gold
Issue Reviewed	May 1992
Memory	1Mb
Price	£25.99

If 3D role playing adventures are your 'thing' then you can do no better than Beholder 2. Although it doesn't really improve over the original, it's still a huge and awe-inspiring game which will take some time to complete. It's looking slightly dated when compared to the flashy RPGs that are now appearing.



Ishar

87%



Publisher	Silmarils
Issue Reviewed	May 1992
Memory	512K
Price	£25.99

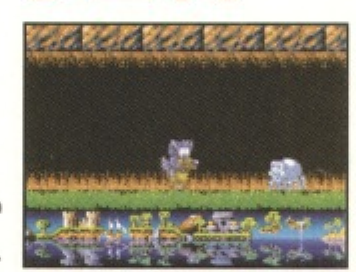
We may disagree with the Frenchies over trivial little things like Maastricht, but you've got to admit they know how to write damn fine RPGs. Although the first-person 3D system is a bit like every other you've seen (although prettier than most), the excellent plots more than compensate for any sense of deja vu.

Fire & Ice

92%

Publisher	Renegade
Issue Reviewed	May 1992
Memory	512K
Price	£25.99

Another superb console-type platform game which shows that the Amiga can do it just as well as those fiddly cartridge machines. Guide Cool Coyote around the many levels in an effort to defeat the evil Wizard in his desert domain. With unique gameplay elements and terrific playability you'll miss this one at your peril.



Jaguar XJ220

85%



Publisher	Core Design
Issue Reviewed	June 1992
Memory	1Mb
Price	£25.99

It seems like the World and his wife is doing a licensed car racing game these days, but Core's effort manages to pull away from the pack elegantly thanks to some impressive fast 3D and an excellent easy-to-use track designer (which in our estimation is far better than Lotus 3's RECS anyday).

The Legend of Kyrandia

93%

Publisher	Virgin Games
Issue Reviewed	November 1992
Memory	1Mb
Price	£29.99

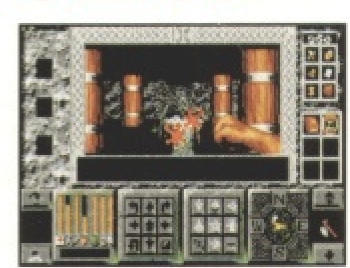


A graphic adventure in the Monkey Island 2 model. As Brandon, your only chance of resuscitating your turned-to-stone Grandad is by defeating the mad jester Malcolm (the best villain to have appeared in an Amiga game yet). Lots of truly gorgeous graphics and an inspired player interface.

Legends of Valour

92%

Publisher	US Gold
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

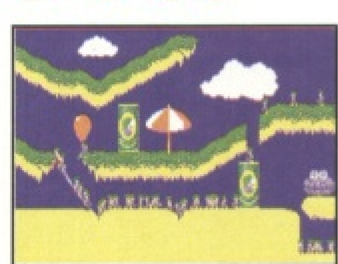


LoV uses an amazing graphics engine to generate the most realistic 3D environment you ever seen! It gives you total freedom of movement in the fantasy gameworld and makes this one of the most atmospheric RPGs yet! Destined to be hailed a classic, you'd be foolish to miss it.

Lemmings 2

91%

Publisher	Pysgnosis
Issue Reviewed	March 1993
Memory	512K
Price	£25.99

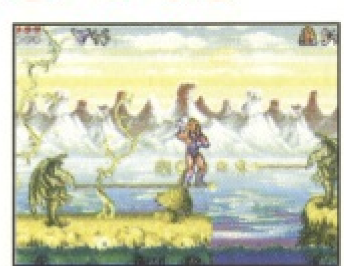


Oh yes! They're back! Topping what must be THE classic game of the last few years was never going to be easy but DMA Design have done a top job. There are fifty new abilities to learn (some Lems can even fly!) and increased player interacton with the scenery. Just as much fun as the original ever was.

Lionheart

91%

Publisher	Thalion
Issue Reviewed	March 1993
Memory	1Mb
Price	£25.99

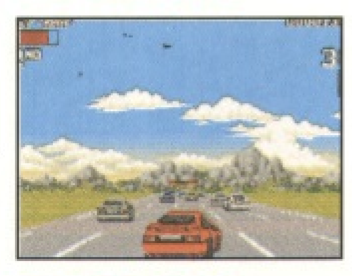


German coders are on a bit of a roll at the moment, what with No Second Prize and now this, a hack-n'-slash platform romp. Boasting some of the most stunning scrolling parallax scenery you've ever seen and tight, addicitve gameplay, this is a terrific title that is an essential part of your software collection.

Lotus 3

86%

Publisher	Gremlin
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

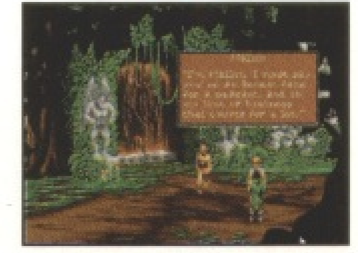


The third Lotus instalment mixes the best of the two previous offerings and ends up with a game which will satisfy all. With laps or circuits, a variety of race conditions and an unusual course designer, Gremlin have produced a real winner. You still can't wreck the Lotuses, though!

Lure of the Temptress

90%

Publisher	Virgin Games
Issue Reviewed	July 1992
Memory	1Mb
Price	£25.99



An impressive debut by Revolution, an English based programming team, Lure improves over the standard graphical adventure by way of its real character interaction. The non-playing characters all go about their own business, chatting to to each other and the like, making this the closest game to real life yet.

McDonalds Land

90%

Publisher	Virgin Games
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

Yet another attempt to 'do' Mario on the Amiga, this one succeeds thanks to superb playability and some interesting twists on old platforming themes. Of course it's barely got an ounce of originality but who cares when the game's this much fun? Want a great platform game? You got it!

Monkey Island 2

94%

Publisher	US Gold
Issue Reviewed	July 1992
Memory	1Mb
Price	£37.99



What else is there left to say? The game to end all graphical adventures with genuine humour and gorgeous hand-painted graphics improves in every way over the original (a task in itself). The disk accessing is a trifle too much but the overall package is one of the best you'll ever see on the Amiga.

No Second Prize

91%

Publisher	Thalion
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

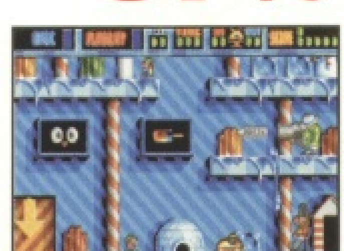


NSP is arguably the first bike game to actually make you feel like you're astride a throbbing metal monster. Where it scores most over its predecessors is the ease of control the player has over the bike - it's sheer bliss! Virtually faultless, it ranks alongside such other racing classics as Lotus and F1GP.

Putty

87%

Publisher	System 3
Issue Reviewed	October 1992
Memory	1Mb
Price	£25.99

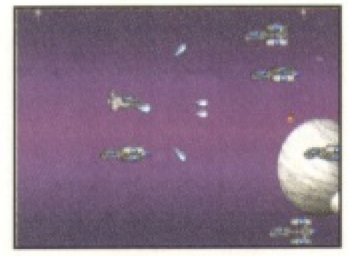


A high-flyer in the charts - and deservedly so. Putty is one of the most original games, let alone platform games, to have appeared in a long time. As a tiny little blue blob, the player has to slip, stretch and absorb his way around umpteen gaudy levels, rescuing robots from an evil wizard's minions. Try it - you'll like it!

Project-X

90%

Publisher	Team 17
Issue Reviewed	May 1992
Memory	1Mb
Price	£25.99



Perhaps THE best shoot-'em-up to appear on any home computer, Project-X is superb in every way. Arcade quality graphics, amazing speech samples, fifty frames per second scrolling all add up to make it a blaster's dream. It may be a little hard for the wimps among us, but don't let that deter you

Risky Woods

84%

Publisher	Electronic Arts
Issue Reviewed	July 1992
Memory	512K
Price	£25.99



Hey, there are these woods, right, and - they're risky! (Thanks in the main to the legions of the Undead that roam its moonlight-dappled pathways). Yup, we're in horizontal-scrolling slash-'em-up territory here and not a bad one at that, although the scrolling is a touch 'jittery' in places.



Sensible Soccer V1.1

93%

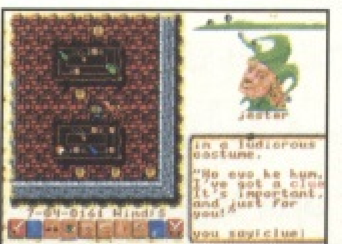


Publisher	Renegade
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

Here at The One we don't care what you OR your mates say - Sensisoccer kicks seven bells out of Kick Off 2. Instinctive control and out-and-out addictiveness make it a joy to play, and the improved goalies in this revised version have produced a game that's near flawless!

Ultima VI

91%

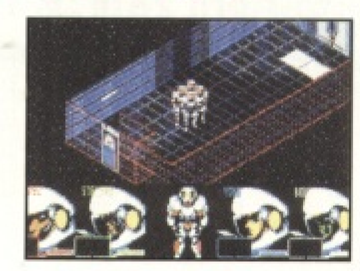


Publisher	Origin
Issue Reviewed	June 1992
Memory	1Mb
Price	£31.99

The latest (and possibly the last, on Amiga at least) in the long line of quality RPGs, Ultima VI is by far the best of the series, boasting attractive if diminutive graphics, incredibly involved plotlines and buckets of atmosphere. Not everybody's cup of tea but an impressive farewell (?) to say the least.

Shadoworlds

88%



Publisher	Krisalis
Issue Reviewed	November 1992
Memory	1Mb
Price	£25.99

From the same boys who brought you Shadowlands, Shadoworlds re-employs the Photoscape system to good effect in this Aliens-inspired RPG. The accent's more on action here than the puzzle-orientated Shadowlands and arguably suffers for it - shooting monsters in half-darkness can get annoying at times!

Wing Commander

87%

Publisher	Origin
Issue Reviewed	November 1992
Memory	1Mb
Price	£29.99

It's the PC-to-Amiga conversion no-one thought we'd ever see, but here it is and it's not half bad. It's got everything the PC version had and is thus just as impressive. Although the 3D can be sluggish at times, the superb feeling of actually taking part in a big space campaign pulls you through the occasional lulls.

Street Fighter 2

89%

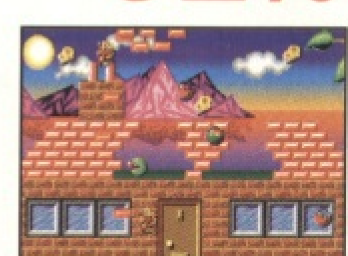


Publisher	US Gold
Issue Reviewed	January 1993
Memory	1Mb
Price	£27.99

Street Fighter 2 on the Amiga isn't half bad at all. It's not as smart as the SNES version, agreed, and die-hard fans of the coin-op may be disappointed by some of the graphical like the lack of parallaxed backgrounds, but there's still no denying that this is one of the Amiga's better beat-'em-ups of late.

Wizkid

92%

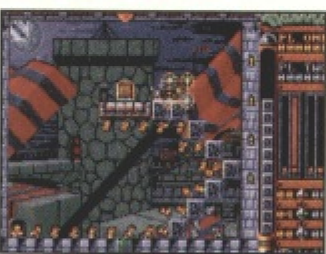


Publisher	Ocean
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

Without a doubt the best game that Ocean has released in a long while, Wizkid also happens to be its most original (all thanks to those crazy funsters at Sensible Software). On the surface it looks like a simple Breakout-inspired arcade game, but there is in fact a wacky arcade adventure lurking beneath. Fun!

Troddlers

85%

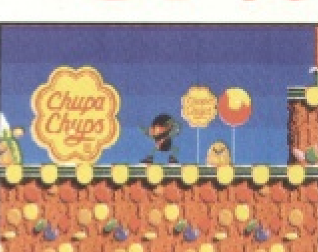


Publisher	Storm
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

A puzzle game which is firmly Lemmings influenced, Troddlers adds to the DMA classic by introducing a number of different level objectives. If anything it owes a little more to Solomen's Key than Lemmings with its emphasis on block manipulation as a means to guiding the Troddlers to the level exit!

Zool

87%



Publisher	Gremlin
Issue Reviewed	October 1992
Memory	1Mb
Price	£25.99

Gremlin certainly cooked up a character to rival even Mario and Sonic in this 'tribute' to the sad consoles. Fast, furious and manic in every way, Zool is a statement to industry that the Amiga can perform as well as the plastic slabs - and better! There's nothing like Zool to impress your mates.

COMPETITION

Yes! It's the quiz of the month! If you fancy your chances of winning one of ten fab-tastic software prizes then you've come to the right place. Just answer the following questions...

(1) How many games in the Recommendeds come from software giants Renegade?
(2) Which games were deleted from the Recommendeds to make way for new entries?
(3) Who wrote Fire & Ice, a Recommended long-runner?

Answers on a postcard or back of a sealed envelope by April 28th to the following address: Recommended Compo 4, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The first ten entries drawn from the hat after the closing date win!

NEXT MONTH!

Gather round, gather round, there's important news a-foot which you should all be aware of.

Next month's issue of The One is going to be, to put it mildly, huge. Big. Massive. Amazing, even. So well endowed with completely brilliant stuff that you may well need a few friends to help you carry it home. The reason? It'll be one glorious year since we were relaunched so we've decided to go bonkers and roll out the party box in a big way.

And for those of you who just cannot wait until April 28th, when you'll be able to pop on down to you newspaper vendor and pick up a copy, here's a brief teaser to keep you in a pre-issue frenzy.

BIG FEATURES!

We'll be going feature crazy next month with that Jurassic Park Special you've all been bursting over - expect to see exclusive shots of the game, the film and anything else of interest, along with loads of other stuff you won't find anywhere else. There'll also be a rather unique Celebrity Feature where the stars talk about their approach to gaming, games and other astounding topics.

BIGGER REVIEWS!!

Next month we'll be casting our oh-so-critical eyes over Darkmere, Arabian Knights, Gunship 2000 and a certain game called, oooh, what was it? 'Frontier', or something.

BIGGEST DISKS!!!

The disks next month are going to be the best yet. That's all we can say at the moment but, believe us, you're not going to be disappointed. In fact, so confident are we that you'll explode with delight when you realise the quality of our magnetic media, there's a money-back guarantee for those of you who are still in one piece come April 29th*.

* This is a lie, actually.

Dear Agent of News,

I can't wait, I simply can not wait. You really must reserve/deliver The One magazine for me every month, starting with the May issue (on sale - yes! - April 28th), or else I'm gonna cry.

Cheers-ears!

Name: ....

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THE ONE

On sale, if you haven't noticed, from April 28th.

Buy it - you'll like it!



CHUCK ROCK
2
SON OF CHUCK
Now the successful owner of Chuck Motors, Chuck Rock has been kidnapped by his arch rival in business, Brick Jagger, the shady boss of the Datstone Car Company. Following the arrival of the ransom slab, Ophelia cries as she reads the list of demands to secure Chuck's release. Six month old Chuck Jnr. breaks out of his playpen vowing "I'll be back – with my dad!"
Join Chuck Jnr. on 6 levels of prehistoric combat as he battles through volcanoes, mountains, jungles and caves. Tackle dinosaurs, snakes, elephants, grizzly bears, monkeys, tigers and turtles on your way to the final confrontation – the showdown at the Datstone Car Company to rescue the kidnapped Chuck Rock!
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